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An English Grammar On Historical Principles



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AN ENGLISH GRAMMAR ON HISTORICAL
PRINCIPLES

AN ENGLISH GRAMMAR

ON

HISTORICAL PRINCIPLES

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LONDON
ALLMAN & SON, LIMITED
67, NEW OXFORD STREET, W.C.

PE1101
L52
1902
MAIN

PREFACE

THERE are few subjects of so abiding an interest to boys as the study of their mother tongue, and of the masterpieces in which the great dead still speak to willing ears ; and yet, paradoxical as it may seem, if despair be ever pardonable to a form-master, it is when he contemplates the difficulties to be overcome in creating love and enthusiasm for English in senior pupils. The time assigned him for the purpose is generally inadequate ; his pupils have almost invariably the so-called examination fiend stalking before them in various guises, and text-books which serve for one test are almost useless for another. Great as the obstacles are, they can be, and often are, successfully surmounted. ‘The labour we delight in physics pain.’ The interest of the boys once secured, the time-difficulty vanishes. In examinations we may prove to be entertaining angels unawares. The catch-words ‘cram,’ ‘narrowing of the mental horizon,’ ‘cramping of the intellectual powers,’ may lead the layman to think that no good can come from examinations ; but there is this much at least to be said in their favour : they provide an additional stimulus in mental training, just as a competition in sports does in physical exercises ; they are something to be overcome ; they serve as stern monitors of the necessity for thoroughness and accuracy ; and they

often furnish side-lights on matters which before may have been obscure to the pupil. But the real difficulty is the widely different ways of regarding English. Some examiners attach most importance to the historical groundwork ; some are all for actualities ; some despise the art of language, some the science. The result is that when, as frequently happens, pupils in one class take various examinations, the lessons must embrace the whole range of matters treated as English grammar, and numberless authorities must be consulted.

In the hope of providing, in a single book, a course of English grammar comprehensive enough to omit no subject usually found in examination-papers, and at the same time suitable as a preliminary to the study of older English, I have collected my teaching notes of the last ten years. They have been in the hands of boys from twelve to eighteen, and have been used in classes preparing for such different examinations as the University Locals, London Matriculation and Intermediate Arts, Civil Service, etc. The notes owe much, consciously or unconsciously, to the excellent manuals of Mason and Morris. Use has also been made of : Dr. Siever's 'Grammar of Old English'; Dr. Wright's 'Primer of Gothic'; Professor Skeat's 'Etymological Dictionary' and 'Principles of Etymology'; Brachet's 'Etymological French Dictionary,' and Brunot's 'Grammaire Historique de la Langue Française' in the historical parts ; and of Dr. Angus' 'Handbook of the English Tongue' in the Syntax. Some hints I have taken from Low's 'English Language' and Roby's 'Latin Grammar.' The debt of which I am most conscious is one to the examiners of London University, from whose papers many of the questions at the end of the various sections of the book have been culled. These have in many instances suggested the

discussion of matters which would otherwise have escaped my observation. I have to thank Messrs. Macmillan and Co. for permission to make extracts from Tennyson's poems. Finally, I must express my gratitude to my colleagues, especially to the Rev. B. Hamilton, M.A., and to Mr. H. Clewley, B.A., for their advice and encouragement, and for the help they have so generously given me in the revision of the proof-sheets of this work. To Mr. H. Clewley I am also indebted for the Index.

For students who have time to read the book three times I would suggest the following schemes of study :

	FIRST READING.	SECOND READING.	THIRD READING.
1.	§§ 34-51; 53, 54; 266-275.	§§ 34-51; 53, 54; 266-275.	§§ 34-60; 1-7.
2.	§§ 61-79; 86, 87, 90; 94-103; 106-110.	§§ 61-90; 94-103; 106-110; 278-281.	§§ 61-110; 8-16.
3.	§§ 111-116; 120-129.	§§ 111-129; 282-287.	§§ 111-129; 17-23.
4.	§§ 130-148; 150-152.	§§ 130-148; 150-152; 278-281.	§§ 130-152; 24, 25.
5.	§§ 153-173; 176, 178, 179; 181, 182, 184, 185.	§§ 153-176; 178, 179; 181-185; 288, 289.	§§ 153-186; 26.
6.	§§ 187-199; 203-206.	§§ 187-206.	§§ 187-206; 27-29.
7.	§§ 207-220.	§§ 207-220.	§§ 207-220; 30.
8.	§§ 221-230.	§§ 221-230; 290.	§§ 221-230; 31.
9.	§§ 231-240; 242, 243.	§§ 231-240; 242, 243; 291.	§§ 231-244; 32.
10.	§§ 246; 247; 250.	§§ 245-250; 276, 277.	§§ 245-250; 278-291; 33.
11.	§§ 251; 254-257.	§§ 251; 254-257; 289.	§§ 251; 254-257; 292-302.
12.	§§ 252, 253; 258-265.	§§ 252, 253; 258-265; 303.	§§ 252, 253; 258-265; 303.

The matter printed in small type should be left for the third reading. The tests at the end of the book are arranged in accordance with these schemes.

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ASKE'S HATCHAM SCHOOL,

1902.

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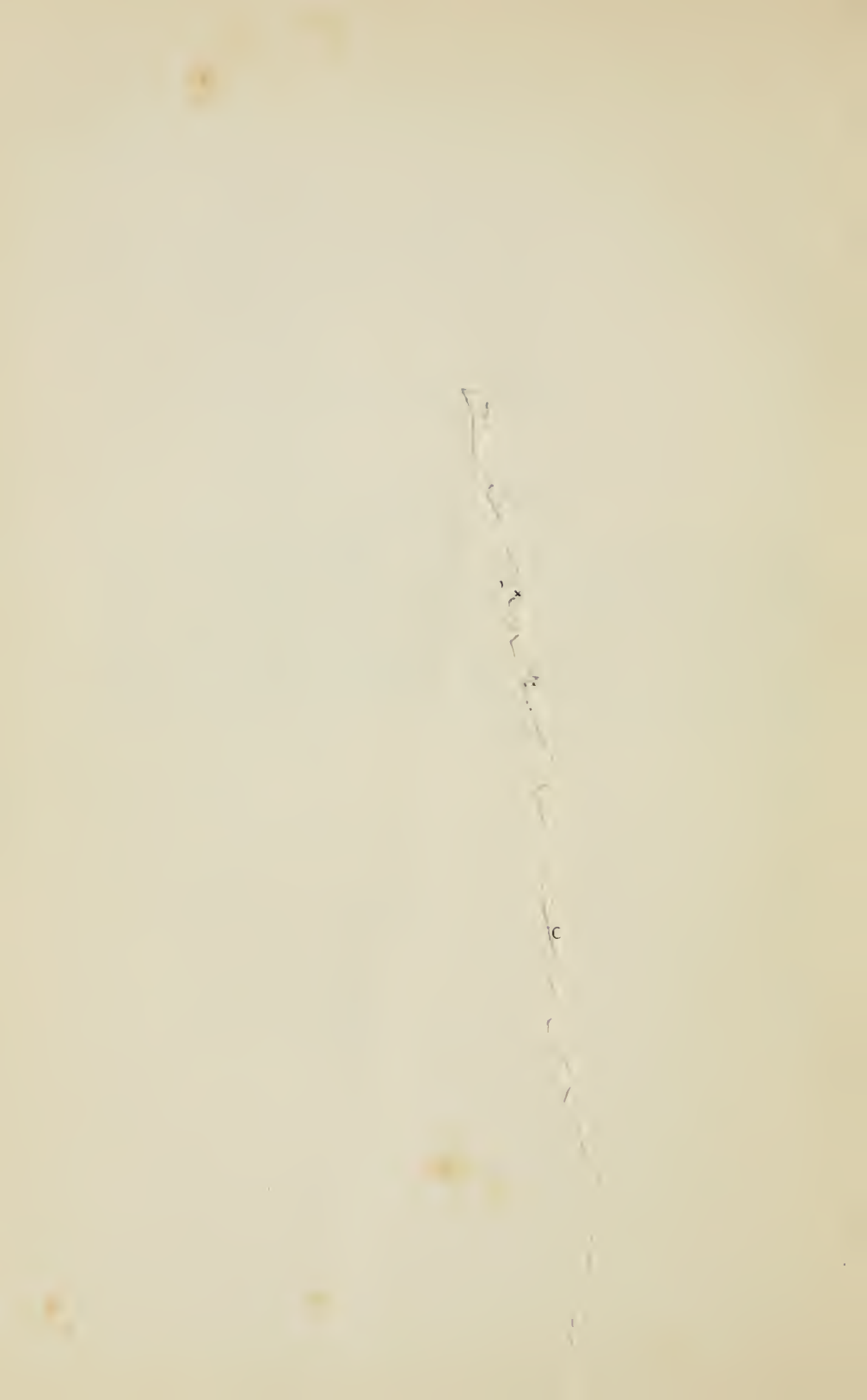
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ABBREVIATIONS

O. E. = Old English (449-1154); M. E. = Middle English (1154-1485);
Mod. E. = Modern English (1485 onwards); Du. = Dutch; L. = Latin;
G. = German; O. H. G. = Old High German; Gk. = Greek; Icel.
= Icelandic; Fr. French; N. Fr. = Norman French; < = comes
from, is derived from; > = becomes, gives rise to. The other abbrevia-
tions employed are self-explanatory.



AN ENGLISH GRAMMAR ON HISTORICAL PRINCIPLES

BOOK I

HISTORY OF THE LANGUAGE

CHAPTER I

THE ORIGIN OF ENGLISH AND KINDRED LANGUAGES

1. It is widely believed, though philologists are not agreed on the point, that the present inhabitants of Europe and South-West Asia are nearly all descended from an ancient race whose home was on the Central Asian plateaux. From time to time, and for various reasons, tribes of these Aryans, as we now call them, migrated to the west and to the south, and as they took up their abodes in places whose climatic and geographical conditions were very diverse, the language, which was at first common to them all, began to assume different forms. The little intercourse which the tribes had with each other emphasised these differences; and eventually, instead of one, there were seven distinct forms or stocks of the Aryan language.

2. In Asia Sanskrit was the language of what is now India, Zend of what is now Persia. In Northern Europe Celtic was spoken in the extreme west; next came Teutonic in the middle and north; then, further east, Lettic and

Slavonic. In Southern Europe Italic or Romanic was the language of the Central Peninsula, and Hellenic of what is now the Balkan Peninsula. These, in their turn, have given rise to most of the modern languages of Europe, Persia, and India, and are, therefore, generally known as Indo-European languages.

3. Modern English is of Aryan descent, and is related to all the tongues derived from the seven stocks mentioned in the previous paragraph, but is most nearly akin to those which, like it, come from the Teutonic stock. This stock may be conveniently divided into an Eastern and a Western division. To the Eastern Teutonic belong Gothic—a dead language—and Scandinavian, which includes Icelandic, Swedish, Norwegian, and Danish. The Western Teutonic consists of Low German—including English, Dutch, and Frisian—and High German, which was the language of the Teutons of the highlands, and is now German. All these Teutonic languages are cognate or sister languages, and it is wrong to say that one of them is derived from another.

Modern English, then, belongs to the Low German branch of the Western division of the Teutonic stock of the Aryan or Indo-European family of languages.

4. When the Romans conquered Britain, it was peopled by tribes speaking the Celtic language. Modern representatives of Celtic are still to be found in the Erse of Ireland, the Gaelic of the Scotch Highlands, the Manx of the Isle of Man, and the Cymric of Wales.

5. The only other stock of the Indo-European languages which need be spoken of at present is the Italic or Romanic. This is of very great importance, for not only has English borrowed at nearly every period of its history from classical Latin, which was the old representative of Italic, but it is also much indebted to its modern descendants, the Romance languages, especially to French, Italian, Spanish, and Portuguese

6. Table of Indo-European languages.

I. Asiatic.

1. Indian.

- (a) Dead : Sanskrit, Prākṛit, Pāli.
- (b) Living : (i.) Modern Indian languages—
Hindustani, Mahratti,
Bengali, etc.
(ii.) Gipsy speech.

2. Iranian.

- (a) Zend and Old Persian.
- (b) Modern Persian.
- (c) Armenian, Kurdish, Afghan.

3. Hellenic.

- (a) Ancient Greek (Ionic, Doric, Æolic, Attic).
- (b) Modern Greek.

4. Italic.

- (a) Classical Latin and Umbrian, Oscan, etc.
- (b) Romance languages descended from Latin :
(i.) Italian.
(ii.) Spanish.
(iii.) Portuguese.
(iv.) French and Provençal.
(v.) Roumanian.

5. Celtic.

- (a) Cymric : Welsh, Cornish (dead), Bas-Breton.
- (b) Gaelic : Erse or Irish, Highland Scotch, Manx.

II. European.

6. Balto-Slavonic.

- (a) Baltic : Old Prussian (dead), Lithuanian, Lettish.
- (b) Slavonic : Russian, Bulgarian, Illyrian, Polish, Czech (Bohemian).

7. Teutonic.

- (a) Eastern division :
(i.) Gothic (dead).
(ii.) Scandinavian : Old Norse, Icelandic, Danish, Norwegian, Swedish.
- (b) Western division :
(i.) Low German : Old Saxon, Flemish, Dutch, Frisian, English.
(ii.) High German : German.

7. The peoples of Europe who speak non-Aryan languages are the Turks, Hungarians, Basques, Finns, Lapps, and Esths.

CHAPTER II

DIFFERENCES BETWEEN OLD ENGLISH AND MODERN ENGLISH

8. In the fifth century this country was invaded by various Low German tribes from the coasts of what is now Germany and Denmark. The chief of these tribes were Angles, Saxons, and Jutes. They all spoke a Teutonic language, which the old writers call *Englisc*; but various dialects existed, of which the chief were:

- (1) Jutish, sometimes called Kentish.
- (2) Saxon, of which the classical form was West Saxon.
- (3) Anglian, consisting of (i.) Northumbrian.
(ii.) Mercian.

After the Norman Conquest three dialects are distinguishable, viz.:

- (1) Northern, corresponding to Old Northumbrian.
- (2) Midland, corresponding to Old Mercian.
- (3) Southern, combining the Old West Saxon and the Kentish.

Modern literary English is descended from the Mercian dialect.

9. The language spoken here from the fifth to the twelfth century has been called Anglo-Saxon by some philologists; but Old English is the older term and is to be preferred, since it signifies that the English of to-day and the English of the Teutonic invaders are essentially the same. And yet it requires as much study to be able to read Old English as it does to read Latin or Greek.

10. This is not at all strange. Every language undergoes great changes in the course of years. Words may change in meaning. Some words have become narrowed in meaning. Thus *conversation*, *extravagant*, *mansion* first meant simply

intercourse, wandering, dwelling. Others have degenerated. *Crafty, knave,* and *silly* once meant *skilful, lad,* and *innocent* respectively. Still others have become elevated in meaning. Thus the words *angel, fond, kind* once meant respectively *messenger, foolish, related.* Words drop out of use or become obsolete because they are no longer needed. Thus quite recently *uitlander* has disappeared. On the other hand, new words are introduced for new games, new ideas, new inventions, and new discoveries; and the greater the intercourse we have with other nations, the more likely are we to add to our vocabulary the names of things not found in England, and foreign words which seem to convey a meaning not to be found in homespun terms.

The very earliest English contained only Teutonic words. In Modern English are to be found words borrowed from almost every nation on the earth.

The vocabulary of English is continually increasing in other ways. New words are formed by composition or derivation (Chap. XXVI.), or by onomatopœia (Chap. XXX.); and 'literary and educated English is reinforced by the introduction of words from dialects, technical terminology, and slang' (Chap. XXX.). Proper names are fruitful sources of fresh words—*e.g., lyddite, maffick, hooligan.*

11. Even if no new words had been introduced into the language and none had disappeared from it, there would still be considerable difficulty in reading the oldest English literature; for whereas we now make use of short words—*e.g.,* auxiliaries, prepositions, and adverbs—to alter the signification of words, or to express some relation in which one word stands to another, the early Teutonic inhabitants of this country attained the same ends by merely changing the termination of the words, or in some instances the internal vowel. The former change is known as *Inflexion*; the latter is sometimes due to *Mutation*, sometimes to *Gradation* (§ 66).

Old English was an inflected language, while Modern English is an analytical language.

12. Another characteristic of Old English was the readiness with which Compounds could be formed from elementary words in the language itself.

When intercourse with other nations was infrequent, this was the chief way in which the vocabulary was increased ; and it is no uncommon occurrence to find some dozen compounds of one word used in a single work. In 'Béowulf,' the famous old English epic, there are at least thirteen compounds of the word *beado*, battle, war. Thus we find *beado-rinc*, battle-warrior ; *beado-méce*, battle-sword, etc. Nowadays it is more usual to adopt some foreign word which expresses the idea in a shorter and more convenient form, or to make a compound from Greek words, a comparatively easy task, since Greek lends itself readily to the process.

13. If the changes in the written language have been great, those in the spoken language have been still greater.

Many of the letters of the alphabet now represent entirely different sounds from what they did in Old English.

This is especially the case with the vowels, where English has departed further from the original sounds than any other Teutonic language. On the other hand, in German the consonants have been most affected, and thus, for a double reason, these two sister languages have grown more and more unlike each other (§ 58).

14. The Accentuation of words has also undergone change.

It was the custom among the early Teutonic nations to accent the root syllable, and this principle was observed in Old English ; but in Modern English it is the general rule to place the chief accent as early as possible in the word.

15. It is sometimes possible to fix the exact date at which a word was first used in English. Thus *boycott* dates from 1880, when the Irish in Mayo declined to have or allow any dealings whatever with a Captain Boycott. *Mob* and *sham* came into use between 1660 and 1688. *Lengthy* was borrowed

from America at the beginning of the nineteenth century. *Commandeer*, *megaphone*, *morganise*, are words of quite recent introduction. More rarely the date of the disappearance of a word is known (§ 10); but, as a rule, changes in language are effected so slowly as to be almost imperceptible, and that is why it is so difficult to realise that they take place at all. If, however, we compare different translations of the same passage made at long intervals of time, we shall see some of the changes actually taking place, and shall be assured that there is a growth and development in language. Thus compare these four versions of St. Mark iv. 15: the first made about 980 A.D., the second by Wyclif in 1380, the third that of the Authorised Version of 1611, and the fourth that of the Revised Version, 1884.

(i.) ‘Sóðlice þá synt wið þone weg þár þæt word is gesáwen; and þonne hí hit gehýrað, sóna cymð Sátanas, and áfyrð þæt word þe on heora heortan ásáwen ys.’ (c. 980.)

(ii.) ‘These sothly ben that aboute the weye, where the word is sowun; and whenne thei han herd, anoon cometh Sathanas, and takith away the word that is sowun in her hertis.’ (1380.)

(iii.) ‘And these are they by the wayside, where the word is sown; but when they have heard, Satan cometh immediately, and taketh away the word that was sown in their hearts.’ (1611.)

(iv.) ‘And these are they by the wayside, where the word is sown; and when they have heard, straightway cometh Satan, and taketh away the word which hath been sown in them.’ (1884.)

16. It will be noticed that in the four hundred years between 980 and 1380 the changes in the written language were much greater than those which took place in the next five hundred years. This is largely due to the influence of the Scandinavian and Norman-French invaders on the grammar in the former period, and to the introduction of printing in fixing the spelling in the latter.

To distinguish the various stages of English we shall in this book use only the following terms:

Old English (O. E.) - - - 449—1154.

Middle English (M. E.) - - 1154—1485.

Modern English (Mod. E.) - 1485—present time.

CHAPTER III

NATIVE ELEMENTS IN ENGLISH

17. In the last chapter we mentioned that the English of the Teutonic invaders of this country and the English of to-day are essentially the same, and we shall in this chapter adduce evidence in support of the statement, for the fact, though very real, is not at first apparent.

18. In Modern English there are more than 100,000 words, of which some 30,000 are of English origin. Shakespeare uses about 15,000 words, while an ordinary well-educated man can express all his ideas very well in 6,000 words. Now, in order to form some idea of the proportion which the native words in Shakespeare bear to words of foreign origin, we will examine the following passage, copied from 'Julius Cæsar,' III. i. :

'Though now we must *appear* bloody and *cruel*,
As, by our hands and this our *present act*,
You see we do, yet see you but our hands
And this the bleeding business they have done.'

There are twenty-five different words in the passage, of which only the four printed in italics are from foreign sources. We should judge from this quotation that about 84 per cent. of Shakespeare's words are native words ; and if we treated the whole of his works in the same way, we should find that more than 80 per cent. of his vocabulary is pure English.

19. It may be argued that, since many new terms have been introduced in the last three centuries, it would be fairer to take a recent writer. We will, then, consider a few lines from Tennyson's 'Idylls of the King'; the passage occurs in 'The Holy Grail':

'And he to whom she told her sins, or what
Her all but utter whiteness held for sin,
A man well-nigh a hundred winters old,
Spoke often with her of the Holy *Grail*,
A *legend* handed down through five or six,
And each of these a hundred winters old,
From our Lord's time.'

Here the proportion is even more remarkable. Of the forty-one different words in the extract only two are of foreign origin, therefore 95 per cent. of the words are of native origin; and, though this is an exceptional passage, an examination of the complete writings of Tennyson would reveal the fact that he employs as great a proportion of English words as does Shakespeare.

20. We have so far cited only poetry, but here one naturally expects to find a fuller use of native than of foreign words, since the subject-matter of poetry is less affected than that of prose by modern innovations. We will, therefore, pick out the native English words in a passage culled at random from the report of a speech made in the House of Commons, not by a poet, but by an eminent statesman :

‘For my *part*, I *congratulate* the House and myself that, for a time, at any *rate*, we have *emerged* from those *strictly party* and *personal controversies* in which we have hitherto been *engaged*.’

The nine words printed in italics are of Romance origin; the others—*i.e.*, nearly 70 per cent.—are of English origin.

21. Were any other proof needed of the preponderance of the purely English element in our ordinary vocabulary, it would be quite sufficient to try to form a few sentences without using a single native word. The attempt would be useful, too, in teaching what parts of our speech are exclusively, or almost exclusively, English, and how frequently we are compelled to repeat the same native word, while the repetition of foreign words is considered a fault in style. Even if we succeed in making tolerably good sentences of foreign words only, we shall spoil them if we deprive any of the words of their inflexional suffixes, which are wholly English. Consider, for instance, this sentence :

‘Prominent military officials promise financial assistance.’

First notice how cumbersome it is : it reads like a telegraphic message. Next take away the *s* of ‘officials’ : the sentence is

no longer grammatically correct; and we can only make it correct by restoring the *s*, or by adding an English termination—*-s* or *-ed*—to ‘promise,’ or by using an English auxiliary—*e.g.*, ‘may’—in which case we shall also require the Anglo-Saxon indefinite article before ‘prominent.’

22. We will now summarise the chief native elements of English.

- (1) All grammatical inflexions and auxiliary words used in the place of inflexions.
- (2) (a) All pronouns and the adverbs derived from them.
- (b) All nouns forming their plural by mutation (see § 66).
- (c) All verbs showing mutation in the present tense.
- (d) All but four strong verbs; all anomalous verbs.
- (e) All adjectives and adverbs compared irregularly.
- (f) All demonstratives.
- (g) All numerals with the exception of *dozen*, *million*, *billion*, *second*.
- (h) Nearly all prepositions and conjunctions, and many short adverbs.
- (3) Many common prefixes and suffixes.
- (4) Most short words, especially those which are in common use or which we associate with our earliest recollections—*e.g.*, *mother*, *room*, *walk*, *laugh*, *weep*.

23. You should now be able to identify many purely English words, and you will find it useful to record the results you obtain in the following way. In the passage quoted from ‘The Holy Grail’ (§ 19), out of forty-one different words thirty-nine are of English origin, for :

- (a) *he*, *whom*, *she*, *her*, *what*, *each*, and *our* are pronouns;
- (b) *man* forms its plural by mutation, *told* has a mutated present;

- (c) *held* and *spoke* are parts of strong verbs ;
- (d) *utter*, *well-nigh*, *old*, are compared irregularly ;
- (e) *the* and *these* are demonstratives ;
- (f) *all*, *a*, *hundred*, *five*, and *six* are definite or indefinite numerals ;
- (g) *and*, *to*, *or*, *but*, *for*, *with*, *through*, *of*, *from*, are short prepositions or conjunctions ;
- (h) *whiteness* and *holy* have English suffixes ;
- (i) *sins*, *winters*, *Lord's*, *time*, are short words in common use, and *handed* is a part of a verb formed from a familiar monosyllabic noun ;
- (j) *often* and *down* are common short adverbs.

QUESTIONS

A

1. Explain carefully the following terms : philology, Aryan, Anglo-Saxon, Anglo-Norman, synthetic, analytic.
2. Enumerate the principal Indo-European languages, showing, by description or diagram, how English is related to Italian, Sanskrit, Dutch, Erse.
3. What, exactly, do you understand by the statement that two languages are 'related'? How would you describe the relationship of Modern English to French, Greek, Welsh, Danish, and the English spoken by King Alfred (West Saxon) respectively?
4. What languages had already been talked in this island, or were being talked in it, when the Anglo-Saxon Conquest took place? Were they in any way akin to the dialects spoken by the Angles and the Saxons?
5. Give some account of the coming of the English language into this country. In what respects was it different then from what it is now?
6. Draw a table showing the position of English in the Germanic family of languages.
7. Distinguish the various languages spoken in the British Isles at the present day.
8. Explain carefully what is meant by calling English a Teutonic language.
9. Describe as carefully as you can the relation in which the English language stands to Latin, to German, and to Hindi.
10. Prove, from the present state of its vocabulary and grammar, that the English language is of Teutonic origin.

B

1. What dialects of English existed in England before the Norman Conquest, and what dialects can be distinguished in the M. E. period? From which is Modern Standard English derived?
2. Discuss eight words called into existence by recent discoveries or inventions.
3. In what ways do we supply ourselves with new words when they are wanted? Give instances.
4. Make a list of some twenty additions to our vocabulary in the last fifty years, and point out the movements or fashions or tendencies that have made them necessary.
5. How has it happened that we have borrowed so largely from foreign languages instead of building words for ourselves? What homespun terms might we have had for *astronomy*, *arithmetic*, *autumn*, *agriculture*, *library*? (star-lore, rime-craft, harvest, field-tilth, book-house).
6. Show, from the words that occur in this paper, that the vocabulary of the English language is of mixed origin, and also point out its two main sources.
7. Write down any ten lines of English poetry, and underline the words of non-Teutonic origin.
8. Show, by three instances of each kind, how words have become (i.) narrowed in meaning, (ii.) degraded, and (iii.) elevated.
9. Write two short sentences, one containing no words of Romance origin, and the other none of Teutonic.
10. Use the words *book*, *thou*, *he*, *who*, *why*, *enough*, *feet*, *ought*, *knew*, *best*, as examples of some means of distinguishing words in Modern English that belonged to the language in its earliest Teutonic form.

CHAPTER IV

FOREIGN ELEMENTS IN ENGLISH

24. In an English dictionary there are more words of foreign than of native origin.

That is because the English have always had great intercourse with other nations, and have borrowed words from every race with which they have come in contact. The table below gives the historical events which have had the greatest effects on the language of this country. We shall mention less important ones in the subsequent paragraphs.

- 449—625. The Teutonic tribes invade Britain, and expel the Celtic inhabitants.
597. St. Augustine begins his mission in Kent.
- 787—1042. Danes invade the land, and finally Danish Kings occupy the throne of England (1016—1042).
1066. William the Norman wins the Battle of Hastings. The complete subjugation of England follows.
1453. The Capture of Constantinople by the Turks is followed by a Revival of Classical Learning in Western Europe.

25. When the Teutonic tribes came to this land they found a Celtic people—the Britons—living here, and naturally adopted many of the place-names and geographical terms used by the conquered race, as well as the names of a few common things. In later times, Scotch, Irish, and Welsh have contributed Celtic words to English.

The Celtic words in English may be grouped into classes thus :

(i.) The oldest geographical terms—*e.g.*, *Avon*, *Ouse*, *Usk*, *Thames*, *Dee*, *Pen-y-Gant*, *Caer* (as in Carlisle), *Aber* (as in Aberdeen), *Dun* (as in Dundee), etc.

(ii.) A few words borrowed from the Britons—*e.g.*, *brock* (a badger), *crock*, *combe*, *cradle*, *dun* (colour), *down*, *slough*.

(iii.) Words introduced from Irish—*e.g.*, *Tory*, *lough*, *sham-rock*, *mavourneen* ; from Scotch—*e.g.*, *cairn*, *claymore*, *gillie*, *slogan* ; from Welsh—*e.g.*, *flannel*, *coracle*, *coble*, *kick*.

(iv.) There are in English other Celtic words which cannot be brought into any one of these divisions. Some of them were introduced by the Normans, whose tongue contained a few words borrowed from the Celtic inhabitants of Gaul. Among these are *league*, *baggage*, *cabin*, *car*, *harness*.

26. Chronologically, Latin comes next, but it will be more convenient to consider now the Scandinavian elements in English. We may place these in two divisions :

- (1) Those directly resulting from the Danish invasions, the effects of which were felt for centuries.
- (2) Those borrowed subsequently to 1500.

(1) For more than two hundred years nearly every part of England was exposed to the inroads of the Danes, but it was the Anglian settlements that suffered most from them. Now the Danes came from the same country as the Angles, and spoke what was practically a dialect of the same tongue, so that it is difficult to say whether any particular word was brought here by the Angles or the Danes. Among those words whose Danish origin is generally acknowledged, the following are of special importance :

- (i.) Terms found in place-names : *firth*, *by* (town), *dale*, *force* (waterfall), *beck* (stream), *shaw* (wood), *fell* (hill), *thwaite* (piece of land), as *Derby*, *Clydesdale*, etc.
- (ii.) The suffix *-son*, forming patronymics—e.g., *Anderson*.
- (iii.) Pronouns : *they*, *theirs*, *them*.
- (iv.) Numeral : *both*.
- (v.) Verbs : (i.) *are* ; (ii.) the reflexives, *bask*, *busk* ; (iii.) the strong verbs, *rive*, *take*, *thrive* ; (iv.) the weak verbs, *call*, *die*, *raise*.
- (vi.) Prepositions : *fro*, *till*.
- (vii.) Compounds : *fellow*, *husband*, *harbour*, *riding* (of Yorkshire), etc.

The Danish invasions had a very important effect on the grammar of English.

(i.) In Old English there were several different endings for the plural of nouns—e.g., *-as*, *-a*, *-u*, *-an*. The common Scandinavian plural inflexion was *-s*, and consequently *-s* plurals became much commoner in the North and East of England.

(ii.) *-s* took the place of *-th* in the third person singular and in the plural of the present indicative of verbs.

(iii.) *-s* was eventually added to the genitive plural of pronouns, causing such double genitives as *ours*, *yours*, etc.

This levelling of inflexions was a decided step towards the dropping of inflexions.

(iv.) To the same influence is also due the use of *they*, *theirs*, *them*, parts of the definite article, for the corresponding parts of the third personal pronoun.

(2) The later borrowings from Scandinavian languages include *geyser* and *saga* (Icelandic) ; *dahlia* and *kink* (Swedish) ; *floe* and *fog* (Danish).

27. The most important foreign element is Latin, the language of the ancient Romans, and the parent of the Romance tongues. Some Latin words had found their way into the Teutonic speech when the English were as yet a Continental people, but they are quite insignificant compared with the vast numbers which have been introduced, directly or indirectly, since the language was first brought to this country. Latin words have been borrowed at four distinct periods.

28. The Latin of the First Period includes :

(i.) A few words found in Continental English—viz., *mile*, *pool*, *pine* (vb.), *wick* (a village), *wall*, *wine*.

(ii.) The names of some places connected with the military occupation of Britain by the Romans. As is generally the case, these place-names were adopted by the invaders. The Latin words *castra* (a camp), *strata* (a paved road), *fossa* (a ditch), *colonia* (a colony), *pons* (a bridge), and *portus* (a harbour), appear in Gloucester, Stratton, Foss Way, Lincoln, Pontefract, and Bridport respectively.

29. The Latin of the Second Period is due to the mission of St. Augustine and his monks. A religion new to the English required terms new to the English, and it was natural that the words used by the missionaries should be accepted in preference to new-coined ones. Though ecclesiastical terms predominated in the new additions to the vocabulary, the missionaries would never have acquired much influence over the people had they confined their attention to religious matters only, and the interest they took in the social well-being of their converts is shown by the names of new trees and

plants, implements, weights, measures, and articles of personal and domestic comfort.

(i.) As examples of the ecclesiastical terms introduced we may quote *alms, angel, apostle, archbishop, clericus, deacon, devil, martyr, mass, monk, pall, pope, priest, temple* ; but it is to be observed that most of these are really Greek words used by the Western Church.

(ii.) Examples of the other class of words are : *cedar, pear, lily, pepper ; coulter, sickle, fork, strap ; pound, inch, circle, noon ; tunic, silk, cheese, butter*.

(iii.) Many other words were introduced, only to be superseded during the Norman period by the corresponding French forms. They include *calic* (chalice), *sanct* (saint), *marman* (marble), *ostre* (oyster), *perl* (pearl).

30. The Latin of the Third Period differs from that of the two previous periods, inasmuch as it comes, not directly from classical Latin, but through the medium of Norman-French. After the restoration of the English line of Kings in the person of Edward the Confessor, England came much under the influence of the Normans—a race of Teutons who had founded a dukedom in the North of France, and had adopted the customs and the language of their new country. In 1066 William of Normandy won the crown of England, and soon became so completely master of the land that, with the new dynasty, there arose a foreign nobility, a foreign priesthood, and a new system of land tenure ; the land was divided among foreigners, foreigners presided over the law, foreigners commanded the army, while the English were treated as a conquered and degraded race, the slaves of their foreign masters. But though the native spirit was for a long time crushed, the inherent strength of the English character gradually asserted itself, and right after right was obtained from the conquerors. The English language, which had been excluded from the government, the law, and the schools, was at length used in a Royal proclamation in 1258, was permitted in the law courts in 1362, and was taught in schools in 1385.

The influence of Norman-French on English may be conveniently considered as exerted on:

- (1) The Vocabulary ;
- (2) The Sounds ;
- (3) The Inflexions of the language.

It must be remembered that the effects of this influence only appeared after a considerable number of years.

(1) The long subjugation of the people and the language is clearly seen in the character of the new words which passed into the common English speech. These are connected with:

(i.) The Court and the Nobility—*e.g.*, *sovereign*, *peer*, *treasurer*, *baron*, *chancellor*, *majesty*, *prince*.

(ii.) The Church—*e.g.*, *bible*, *curate*, *friar*, *incense*, *pilgrim*, *saint*, *chalice* (§ 29).

(iii.) Feudalism — *e.g.*, *aid*, *fealty*, *homage*, *relief*, *tallage*, *tenant*, *vassal*.

(iv.) The Law—*e.g.*, *advocate*, *attorney*, *assize*, *case*, *circuit*, *damage*, *felony*.

(v.) The Army—*e.g.*, *armour*, *battle*, *chivalry*, *herald*, *joust*, *trumpet*, *visor*.

(vi.) The Chase — *e.g.*, *bay*, *chase*, *covert*, *forest*, *leveret*, *quarry*, *venison*.

(vii.) Food—*e.g.*, *beef*, *mutton*, *pork*, *veal*.

[N.B.—The names of the living animals—*ox*, *sheep*, *pig*, *calf*—are English.]

The influx of Norman-French words sometimes led to the loss of the native word, sometimes to the presence of synonyms, *i.e.*, words having the same meaning—*e.g.*, *flower* (French) and *bloom* (English), *spirit* (French) and *ghost* (English). At the same time it checked the formation of compounds from English roots.

(2) The Sounds of the language were affected in two important ways:

(i.) The pronunciation of vowels and consonants underwent

some changes ; thus the vowels *-a*, *-o*, *-u* in the terminations of words were levelled to *-e*, and gutturals frequently became palatals.

(ii.) Some new sounds were introduced—*e.g.*, the vowels in *due*, *boil*, *fame*, and *aisle*, and the initial consonants in *city*, *gin*, *child*, and *zealous*.

It may be noted here that the consonantal signs *q* and *v* became common, the former replacing the O. E. *cw* and the latter being used as an alternative to *u*.

(3) The levelling of the final vowels, by obscuring and confusing the significance of the terminations, did much towards breaking up the old inflexional system. As we have seen above, *-a*, *-o*, *-u* became *-e*. Now many Old English inflexions contained these vowels, and when all were levelled to *-e* the termination became useless as a distinguishing mark, and hence, in course of time, was dropped. The decay was hastened by the frequent use by the Normans of substitutes for inflexion. Verbs were conjugated with the help of auxiliaries, adjectives were compared by prefixing *more* and *most*, and prepositions were used to show many of the relations formerly expressed by cases of nouns.

On the other hand, some Romance suffixes took the place of English ones. Thus *-ess* replaced *-en* and *-ster* in feminine nouns, and adjectives took the Romance *-s* for the English *-e*. The use of *-s* as the suffix for the plural of nouns was extended, since that was the usual plural inflexion in Norman-French.

31. The Latin of the Fourth Period begins with the revival of classical learning at the end of the fifteenth century, and includes the Latin words that have been borrowed or coined from that time to the present day. Many of these words may be recognised as belonging to this period by their very close resemblance to the original Latin forms, while the words of the third period had been shortened or otherwise changed in the mouths of the rustic Gauls before the Normans

had adopted them. The former are said to be of learned, the latter of popular, origin.

(i.) Some Latin words were twice introduced into English—first in the popular form, and again in the learned form—*e.g.* :

Latin.	Popular Word, Third Period.	Learned Word, Fourth Period.
balsamum	balm	balsam
cadentiam	chance	cadence
captivum	caitiff	captive
dilatare	delay	dilate
factum	feat	fact
fragilem	frail	fragile
hospitale	hotel	hospital
legalem	loyal	legal
pauperem	poor	pauper
potionem	poison	potion
quietum	coy	quiet
securum	sure	secure
traditionem	treason	tradition

(ii.) Some words, which had come indirectly into English in the popular form, were in early Tudor days, through the efforts of some too enthusiastic Latinists, made to assume a more classical appearance. Thus the words *dette*, *faute*, *vitailles* lost the spelling which they had in French and M. E., and were written *debt*, *fault*, *victuals*, so as to show their connection with the Latin *debere*, *fallere*, *victualia* (see § 52).

(iii.) Many words introduced at this period were subsequently discarded—*e.g.*, *cecily*, *sanguinolency*, *mulierosity*.

In the passage of Latin words into their modern French forms the following conditions generally obtain :

(1) The syllable with the tonic or chief accent remains: *nepótem* > *neveu* ; *sanitátem* > *santé*.

(2) The initial syllable, which always has a secondary accent when it has not the tonic accent, remains: *amícum* > *ami* ; *miráre* > *mirer*.

(3) The unaccented syllables drop, or, when the vowel is *a*, become *e* ; *parafrédum* > *palefroi* ; *minútum* > *menu* ; *perículum* > *péril*.

(4) The tonic vowels are changed as follows : *ā* > *e*, except before nasals,

where it is *ai*: *cantâre* > *chanter*; *Românus* > *Romain*; *ě* > *ie*; *ē* > *oi*; *ř* > *oi*; *ī* > *i*; *ǔ* > *u*, *eu*; *ō* > *ou*, *eu*; *ũ* > *ou*; *ū* > *u*.

(5) Initial consonants remain: *partem* > *part*.

(6) Final consonants, except *r*, are dropped in speaking, even when they remain in writing: *rosam* > *rose*.

(7) Medial consonants are treated thus:

(a) *l, m, n, r, s, v*, remain: *fumare* > *fumer*, etc.

(b) *p, b* > *v*: *lupam* > *louve*; *fabam* > *fève*.

(c) *c, g*, before a consonant or *a* > *y, i*; before *o* or *u* they are dropped; before *e* or *i*, *g* is dropped, and *c* > *is*; *pacâre* > *payer*; *regâlem* > *royal*; *factum* > *fait*.

(d) *t, d* are dropped except after a consonant: *credebat* > *croyait*; *patrem* > *père*.

(8) Modern French nouns are, with very few exceptions, derived from the accusative case of Latin nouns. (§ 93.)

32. Many loan-words from foreign languages have found their way into English in the last 400 years, as a result of political, religious, and commercial intercourse with nearly all the peoples of the earth. It is impossible to give more than a selection of these words here, but others will be readily suggested by the perusal of almost any newspaper article.

Romance:

Spanish—*alligator, armada, armadillo, commodore, flamingo, flotilla, junto, mosquito, sherry*.

Portuguese—*caste, fetish, junk, lasso, moidore, port* (wine).

French—*accoucheur, bouquet, chic, crèche, dépôt, élite, ennui, goût, précis, soirée*.

Italian—*balcony, bandit, canto, cartoon, folio, gazette, grotto, madrigal, regatta, stiletto, volcano*.

Teutonic:

Dutch—*aloof, belay, boom, hull, reef, sloop, yacht, yawl*.

South African Dutch—*commandeer, inspan, laager, trek*.

Modern German—*cobalt, fuchsia, meerscham, plunder, poodle, shale, waltz, zinc*.

Other Aryan Languages:

Russian—*drosky, knout, rouble, steppe, ukase*.

Polish—*mazurka, polka*.

Persian—*bazaar, chess, divan, orange, turban.*

Hindu—*calico, chutney, muslin, rajah, shampoo.*

Non-Aryan :

Hebrew—*amen, cherub, jubilee, sabbath, shibboleth.*

Arabic—*admiral, alchemy, alcohol, almanac, assassin, pasha, syrup, sofa, talisman, zenith.*

Turkish—*bey, caviare, ottoman, scimitar.*

Hungarian—*hussar, shako* (through French).

Basque—*bizarre, geurd.*

Malay—*amuck* ('to run amuck'), *bamboo, sago, upas.*

Chinese—*china, mandarin, nankeen, tea.*

North American Indian—*mocassin, squaw, tomahawk, wigwam.*

Polynesian—*tattoo, taboo.*

To these may be added : *zebra* (African), *condor* (Peruvian, through Spanish), *jalap* (Mexican), *tapioca* (Brazilian).

33. There are in English many doublets—*i.e.*, pairs of words derived from the same original through different channels. We have seen that the greater part of our vocabulary consists of words of Teutonic or of Romance origin. Now a Teutonic or a Latin word generally assumes a different form in each of the derived languages. These forms frequently lose something of their original sense, and acquire a new one. If any one of these senses cannot be expressed by a word already existing in English, what more likely than the adoption of the foreign word, even though it may already be present in another form? This is one cause of the appearance of doublets. Others will be gathered from the following summary of the chief varieties of doublets found in English :

I. Teutonic :

(1) Two dialects of English : Northern *brig, kirk* ; Southern *bridge, church* (see § 57, iii.).

(2) Two Scandinavian forms : *screech, shriek* ; *scuffle, shuffle.*

(3) English and Scandinavian : E. *from, whole* ; Sc. *fro, hale.*

- (4) English and Dutch : E. *thatch, spur* ; Dut. *deck, spoor*.
- (5) English and French : E. *ward, ship* ; Fr. < O. H. G. *guard, skiff*.

II. Romance :

- (1) Latin word which has acquired two forms and meanings in E. : *font, fount* ; *strap, strop*.
- (2) Latin and French (see § 31) : L. *integer, vocal* ; Fr. *entire, vowel*.
- (3) French and Italian : Fr. *chief, chant* ; It. *cape, cantata*.
- (4) French and Spanish : Fr. *joint* ; Sp. *junto*.
- (5) French and Portuguese : Fr. *lace* ; Port. *lasso*.
- (6) Old French and Mod. French : *levy, levée* ; *liquor, liqueur*.

III. Teutonic and Romance :

E. *knot, naked* ; L. *node, nude*.

IV. Greek :

- (1) Through L. : *paralysis, crypt, chorus* ; through L. and Fr. : *palsy, grot, choir*.
- (2) Both through Latin only : *anthem, antiphon* ; *priest, presbyter*. The shorter forms are the ones found in O. E.

QUESTIONS

1. Describe, with illustrations, the influence of the Scandinavian and of the Celtic languages upon the vocabulary of English. In what parts of England would you expect to find Scandinavian and Celtic place-names respectively?
2. At what periods and under what conditions have Latin words been introduced into English directly or indirectly? Give examples.
3. Give as large a list as you can of classical words which found their way into our language before the Norman Conquest, and say what you know of the circumstances under which they were introduced.
4. Illustrate the influence of Norman-French on our spelling and our pronunciation. Write down some words that we owe to other Romance languages.
5. Illustrate the influence of the social and political institutions of the Normans upon the English vocabulary.
6. What is meant by the distinction between *learned* and *popular*

borrowed words? Under what circumstances have they been respectively introduced into English?

7. Mention other English words cognate with *cadence*, *captive*, *fact*, *hospital*, *pauper*, *potion*, *quiet*, *tradition*, *render*, stating what you know of the origin of each.

8. Mention ten words which have come to us from the Italian, five from the Dutch, five from the Hebrew, and ten from the Modern French.

9. Mention words we have borrowed from the Chinese, the Modern German, the Arabic, the Portuguese, and the Russian languages, and explain how we came to borrow them. Mention other languages from which we have borrowed words, giving instances, and saying whether you think such borrowings are necessary.

10. What are doublets? Show, with illustrations, in what various ways they have arisen in English.

BOOK II

GRAMMAR

CHAPTER V

DIVISIONS OF GRAMMAR

34. NATURAL instincts impel men to live in communities, and from this arises the necessity for some means by which they may make known to each other their thoughts and feelings. Whatever the method they employ, that is language; but, in the restricted sense in which the term will be used in this book, language is the expression of thought by means of words.

35. When a child first begins to speak, his language consists of the most rudimentary sounds; gradually these sounds become more distinct—they are united into words, and words are framed into sentences; later, the child learns to represent these sounds by written symbols, called letters, and he is then capable of communicating his thoughts to others through their eyes as well as through their ears. The language of primitive man probably showed the same stages of development, but in this case the progress was slower, for the modern child has the advantage of being able to model his speech on that of his ancestors, whose methods have been summarised by grammarians.

Grammar is the science which treats of the rules and principles by which language is guided.

36. Language, as we have seen, is based on sounds, which are combined into words and sentences, and which may be represented by letters or combinations of letters. There is a corresponding threefold division of grammar into Phonology, Etymology, and Syntax.

37. Phonology (Greek *phone*, sound ; *logos*, discourse) treats of sounds and letters, and of their formation into words. It includes, therefore, Orthoepy (Greek *orthos*, right ; *epos*, word), the science of correct pronunciation, and Orthography (Greek *orthos*, right ; *grapho*, I write), the science of correct spelling.

Etymology (Greek *etymos*, true ; *logos*, discourse) treats of the true origin and history of words, and of their form and kind. The subdivisions are Derivation, Inflexion or Accidence, and Classification.

Syntax (Greek *syn*, together ; *taxis*, arrangement) treats of the correct arrangement of words into sentences, and of the relationship of the various parts of sentences to each other. Prosody may be considered as a division of Syntax.

38. Many, if not all, of the languages of the world are descended from one common tongue. In recent years much light has been thrown on this subject by Comparative Philology (Greek *philos*, loving ; *logos*, discourse), a study which concerns itself with the classification of languages according to their affinities and differences, with a view to account for the origin, growth, and history of languages generally.

CHAPTER VI

PHONOLOGY—SOUNDS

39. Sounds, not letters, form the true basis of all language study, and it is therefore necessary to have some clear idea of the differences between the various sounds which go to form speech.

40. When a current of air plays on a stretched string, or passes over a sharp edge, it sets the string or edge in vibra-

tion ; the vibrations are communicated to the air, and sounds are produced. If the vibrations are regular, the sounds are musical ; if irregular, the effect is called noise. In a similar way the breath, in passing in or out of the lungs, gives rise to numerous musical sounds and noises. Of the former, the only ones we use for speech are made in the larynx by the agitation of the vocal cords when breath is expelled from the lungs ; of the latter, only those which originate in the part of the air-passage from the larynx to the lips are so used. The former we call Vowels, the latter Consonants.

41. Speech sounds are divided, then, into Vowels and Consonants.

Vowels are sounds which are formed in the larynx and pass through the mouth without obstruction by any part of it.

Consonants are sounds which are produced by the stoppage or partial stoppage of the breath in some part of the throat or mouth—*i.e.*, by one of the organs of speech.

42. In the formation of vowels the function of the mouth is to take up and strengthen the sound, just as a hollow box augments the sound of a tuning-fork. The character of the vowel sound depends largely on the manner in which the lips and tongue are held. This will be readily recognised by noticing the backward or forward position, and the rounded or unrounded form, of the lips, in pronouncing the vowel sounds in 'fit' and 'fool.' Between these extreme positions an infinite number of vowels may be produced. The commonest simple vowel sounds in English are those heard in the following words, the vowel sounds of the second series hardly differing from the first except in quantity or length, which is determined by the speed with which the sound is uttered :

fat	father	folly	fall
fed	fade	flood	flowed
fit	feet	full	fool.

To this table may be added the vowel sound which is heard in 'the' when unemphatic, and which is generally used instead of a trilled final *r* in such words as 'fair,' 'fear,' 'four,' especially before consonants. In 'fern' we have the same sound lengthened.

43. Besides simple vowels there are also compound vowel sounds or diphthongs (Greek *di*, twice; *phthongos*, sound). These are formed when we pronounce two vowels in rapid succession with one effort of the voice. Thus, if while the lips and tongue are still in position for the sound of *a* in 'father,' we go on to pronounce the sound of *i* in 'fin,' we hear neither of these simple sounds, but the compound vowel sound which we have in 'fine.'

In English there are four diphthongs:

<i>i</i> as in fine	= <i>a</i> in father + <i>i</i> in fin
<i>oi</i> as in foil	= <i>o</i> in fore + <i>i</i> in fin
<i>ou</i> as in found	= <i>a</i> in father + <i>u</i> in full
<i>u</i> as in fume	= <i>i</i> in fin + <i>oo</i> in fool.

Diphthong must be distinguished from digraph (Greek *di*, twice; *grapho*, I write). The latter term means two letters employed to represent a single sound, as in the words: *Cæsar*, *gaol*, *field*, *four*, *phantasy*, etc.

44. Consonants, as the name implies (Latin *con*, with; *sonans*, sounding), are, generally speaking, only audible when in combination with a vowel. The noise of a consonant, slight as it is, may be heard more distinctly in some cases than in others. If we compare the prolonged sounds of *s* and *z*, we notice that the sound in the first case is due to the breath in the mouth, while in the second there is also a feeling of effort in the larynx, and a distinct buzz is produced; in other words, the sound of *z* is voiced, that of *s* voiceless. Other names for voiced are sonant, soft, flat; and for voiceless, surd, hard, sharp.

The following table shows those of the English consonants which can be arranged in pairs similar to *s* and *z*:

Voiced.	Voiceless.	Voiced.	Voiceless.
b	p	v (bh)	f (ph)
d	t	dh (then)	th (thin)
z	s	zh (azure)	sh (sure)
g	k	—	h
j	ch	w	hw (what).

The other consonants, *l, m, n, ng, r, y*, are generally voiced.

45. Consonants may again be grouped according to the way in which they are produced.

The sound may be instantaneous, abrupt, or explosive ; or, on the contrary, it may be capable of prolongation. In the utterance of *p, b, t, d, k, g, j, ch*, the breath is first entirely stopped by one of the organs of speech, and then released again with an explosion. Such consonants are called stops, checks, mutes, or explosives.

In pronouncing *f, v, th, dh, s, z, sh, zh, h, hw, w, y*, the air-passage is narrowed, but not entirely closed, so that the sound may be prolonged merely by continuing the breath. Hence these consonants are called spirants (Latin *spiro*, I breathe), or continuants.

There still remain five consonants, *l, m, n, r, ng* (*sing*), which are grouped apart as liquids or 'flowing' sounds, because of the readiness with which they combine with other sounds. Of these *l* and *r* are called trills or vibrants ; *m, n, ng* are nasals.

46. Consonants are also classified according to the organs of speech which are chiefly concerned in their production.

The entire or partial stoppage of the breath :

by the throat	produces gutturals, <i>e.g., k, g, h ;</i>
by the roof of the mouth	produces palatals, <i>e.g., j, ch. ;</i>
by the teeth	produces dentals, <i>e.g., t, d, th, dh ;</i>
by the lips	produces labials, <i>e.g., p, b, f, v.</i>

47. The principles underlying the classification of consonants being known, it will be a good exercise to give the complete description of the consonant sounds in any given

word. Thus *b* in 'bath' is a voiced labial stop; *th* is a voiceless dental spirant.

The following table gives such a description of the consonant sounds which are commonly represented in English by the given letters :

	Stops.		Spirants.		Liquids.	
	Voiced.	Voiceless.	Voiced.	Voiceless.	Nasals.	Trills.
Gutturals	G	K	—	H (<i>i.e.</i> , KH)	Ng	—
Palatals	J	Ch (loch)	Zh	Y, Sh	—	R
Dentals	D	T	Dh, Z	Th, S	N	L
Labials	B	P	V, W	F, Hw	M	—

NOTE 1.—The sounds represented by *s*, *z*, *sh*, *zh*, *j*, and *ch* are sibilants, *i.e.*, hissing sounds.

NOTE 2.—Two of these are really compounds, for *j*=*d*+*zh*, and *ch*=*t*+*sh*, thus reducing the number of simple consonant sounds to twenty-three.

NOTE 3.—Although reckoned with the consonants, *w* and *y* are really semi-vowels when they precede a vowel in the same syllable, *e.g.*, in 'wet' and 'yet'; when they follow a vowel in the same syllable, they combine with it to represent simple vowel sounds or diphthongs, as in 'bay,' 'boy,' 'caw,' 'cow.'

CHAPTER VII

PHONOLOGY—ORTHOGRAPHY

48. We have now to consider the written symbols—that is, the letters—which are employed to represent sounds. All the letters so used, arranged in order, are called the Alphabet (*alpha*, *beta*, the first two Greek letters).

The English alphabet is borrowed from the Latin, and, therefore, in its earliest form had no *w*, and but one character for *i* and *j*, and one for *u* and *v*. When *j* was formed by tailing *i*, it was used merely as a variant of *i*; similarly *u* and *v* were different ways of writing the same letter. The restriction of *v* and *j* to the representation of consonants is comparatively modern.

49. Before the Teutonic tribes learnt the Latin alphabet they used certain characters called *Runes*, that is, mysteries, for such they were to the mass of the people. A Runic alphabet of twenty-four letters is found in inscriptions going back to the third century, A.D. As the Latin alphabet had no symbols for two English sounds, the English, to express these, used two Runic letters, þ (thorn) and ƿ (wen), which gave way in Middle English to *th* and *w*. Another symbol, used as an alternative to þ, was ð (crossed *d*), a letter formed from the Latin *d*. In Old English þe = the; and those who in what they think the old-fashioned way write *ye* or *ye* and pronounce it as the pronoun *ye*, are mistaken both as to the character and the sound.

50. In a perfect alphabet—

- (1) Every simple sound should be represented by a distinct sign, and
- (2) No sound should have more than one sign.

With such an alphabet spelling would be phonetic.

The English orthographical system has many imperfections. It is (a) redundant, (b) defective, (c) inconsistent.

(a) The alphabet is redundant. There are twenty-six letters, twenty-one being consonant symbols and five vowel symbols. Of the former, four can be represented by other symbols or combinations of symbols:

c by *k* (before *a*, *o*, *u*) and by *s* (before *e*, *i*, *y*)
j by *dzh*
q by *kw*
x by *ks*,

leaving but seventeen effective letters for our consonant sounds.

(b) The alphabet is defective. There are altogether twenty-three simple consonant-sounds (§ 47, note 2), and thirteen or perhaps fourteen simple vowel-sounds (§ 42). To represent these, there are but seventeen symbols for consonants and five for vowels. If the compound consonants, *j*

and *ch*, and the four diphthongs are taken into account, the deficiency is still more marked; we are short of twenty letters:

- (i.) There are no separate letters for the consonant sounds given to *ng*, *zh*, *sh*, *dh*, *th*, *hw*.
- (ii.) The same vowel sign is used for several different vowel sounds, thus :
a in father, fat, fate, fall, wan, organ ;
e in met, mete, the (unemphatic) ;
i in pin, pine ;
o in not, note, to ;
u in rude, pull, fur, but, mute ;
- (iii.) The same consonant symbol is used for several different consonant sounds—*e.g.*,
ch in church, ache, chaise, schism ;
g in gem, got ;
s in sign, resign, sure ;
t in thin, then.
- (iv.) Combinations of letters represent different sounds, as *ough* in bough, borough, cough, dough, hough, hiccough, rough.

(c) Then, too, the English alphabet fails in regard to the second requirement. A sound should always be represented in the same way, but in this our alphabet is inconsistent :

- (i.) The consonant sound of *s* is symbolised differently in *send*, *scent*, *rice*, *schism*, *psalm* ;
of *z* in *wags*, *adze*, and *Xenophon* ;
of *ch* in *such*, *crutch* ;
of *k* in *kin*, *can*, *lack*, *quay*, *ache* ;
of *f* in *fat*, *phantasy*, *calf*, *laugh*, *staff*.
- (ii.) And this inconsistency is still more apparent in the vowels, every one of which may be represented in more than one way. To illustrate this peculiarity in English spelling, consider the following thirty-two words, in which the sounds of *a* in *fate*, of *e* in *fed*, of *i* in *machine*, and of *o* in *note*, are each written in eight different ways :

- (a) they, break, gaol, straight, lady, may, gauge, fate.
- (b) red, heifer, many, said, bury, friend, leopard, dead.
- (c) Cæsar, seize, machine, key, people, leave, chief, free.
- (d) note, yeoman, soul, soar, throw, foe, chateau, floor.

The student should add to these lists, and think of the various ways in which the remaining vowel sounds may be represented.

51. To remedy the imperfections in our system of spelling, various devices are employed :

(a) We show that a vowel is long :

(i.) By adding a mute *e* to the end of the word, as in *fate, mete, note*.

(ii.) By doubling the vowel sign, as in *meet, shoot*.

(b) We indicate that a vowel is short by doubling the consonant which immediately follows it. Compare *later* and *latter* ; *meter* and *better*.

But even in the use of these orthographical expedients we are not consistent. For instance, the mute *e* after *v* does not imply that the preceding vowel is long : in *give* the vowel is short ; in *live* (verb) it is short ; in *live* (adjective) it is long ; and we do not double the consonants in monosyllables.

52. In endeavouring to find reasons for the divergences between the pronunciation and the spelling of English words, the following facts should be remembered :

(1) In O. E. the spelling aimed at being phonetic. The long vowels were sounded as in *father, prey, machine, tone, rule*, and were in writing distinguished from short vowels by an accent. But dialectical peculiarities (§ 8) often caused scribes in different parts of the country to spell what was really the same word in different ways.

(2) In the twelfth and thirteenth centuries Anglo-Norman writers introduced a few fresh symbols, and spelt English words after their own system. They did not use accents to denote the long vowels. Following the author of the 'Ormulum' (c. 1200), writers sometimes doubled the consonant after a short vowel, but the rule was not regularly applied till the fifteenth century, when the use of final *-e* to mark a preceding long vowel also became common.

(3) The introduction of printing in the fifteenth century rendered changes in spelling difficult.

(4) Many words introduced from foreign tongues retain their foreign spelling, *e.g.*, *beau*.

(5) Some words have reached English by different channels from the same source ; thus, *independent* comes directly from the Latin ; *dependant*, from Latin through French. So, too, though the rule is not consistently applied, the verbal suffix *-ize* is retained in words derived directly from the Greek ; but in Greek words which have reached us through French, *-ize* becomes *-ise*.

(6) The 'Latinists' of the sixteenth century, in attempting to make words show their classical origin by their spelling (see § 31), are responsible for the so-called etymological spellings, *e.g.* :

Mod. E.		M. E.		F.		L.
debt	<	dette	<	dette	<	debita
doubt	<	doute	<	doute	<	dubitare
fault	<	faut	<	faute	<	fallita
vituals	<	vitayle	<	vitaille	<	victualia

(7) Some other words in which silent letters occur owe their spelling to a mistaken idea as to their etymology. Thus *could* (M. E. *coude*) is due to false analogy with *should* and *would* ; *island* (O. E. *igland*, *iland*) owes its *s* to a fancied connection with *isle* (L. *insula*) ; *rhyme* (O. E. *rīm*) was wrongly thought to be connected with *rhythm* ; the *c* in *scent* and *scythe* was added by false analogy with *science* ; *posthumous* is not L. *post* (after) *humus* the ground, but L. *postumus*, last-born ; and *sovereign* is not connected with *reign*, but is from Fr. *souverain* (L. *superanum*).

53. A Syllable (Greek *syllabe*, a taking together) is a single vowel sound, with or without one or more consonants, pronounced by a single effort of the voice.

A monosyllable is a word of one syllable ; as, *man*. A disyllable is a word of two syllables ; as, *man-ly*. A trisyllable is a word of three syllables ; as, *man-li-ness*. A polysyllable is a word of more than three syllables ; as, *un-man-li-ness*.

54. A Capital is used in writing the first letter of a word which :

- (1) begins a sentence ;
- (2) begins a line of poetry ;

- (3) begins a direct quotation ;
- (4) is a proper noun, used either substantively or adjectively ;
- (5) is a name of the Deity ;
- (6) is the name of an important historical event ;
- (7) is the name of a day, week, or month ;
- (8) is an interjection ;
- (9) is the name of a title of office or honour ;
- and (10) the pronoun *I* is always written with a capital.

QUESTIONS

1. Explain carefully what is meant by the term 'Grammar.' Give the chief divisions of Grammar, with definitions and examples.

2. What is a letter? Whence have we received the letters of our alphabet? Explain the word *Rune*.

3. Define vowel, diphthong, sibilant, spirant. What are organs of speech? Classify sounds according to the vocal organs which are most instrumental in their production.

4. Give an account of the vowel sounds used in English, using words to illustrate them. In what other ways can the vowel sound in *hate* be represented?

5. How many diphthongs are used in English? Which are they? What single letters in our alphabet represent compound sounds, and what pairs of letters (digraphs) represent simple sounds?

6. Classify the consonants (*a*) as stops and spirants; (*b*) as voiced and voiceless. What other terms are often used for these? How would you classify the sound of which *h* is the sign? In what classes can *c* and *g* go?

7. The sound of *v* in *vocal* is described as a voiced labial spirant. How would you describe the consonantal sounds in the word *compound*?

8. Enumerate and account for the chief anomalies in English spelling.

9. Give words to show that *-ough* and *-ch* have several different sounds in English. What two different pronunciations has the combination *th*? In how many different ways can the sound of *f* be expressed?

10. What devices are employed to remedy the imperfections of our orthographical system? Are these devices used consistently? Mention one instance each of words in which the following letters are silent: *b*, *g*, *h*, *k*, *l*, *s*, *t*, *w*.

CHAPTER VIII

PHONOLOGY—SOUND CHANGES

55. Since the O. E. period great changes have taken place in our vowels and consonants, but especially in the former. Vowel changes may take place almost insensibly, since they depend for their character on the conformation of the lips. Consonantal changes are more voluntary in their nature. We cannot alter the position of the organs of speech; but we can use one instead of another, and we can add or take away voice (§ 44). Consonantal changes are largely due to what is called Economy of Effort, or the Law of Laziness—*i.e.*, the desire to speak with as little effort as possible. Thus the combination of a voiced and a voiceless letter is difficult to pronounce; hence we assimilate the two consonants: for example, we write *cup-board*, but we say *cubberd*. Again, gutturals at the end of a word being somewhat troublesome to Englishmen, are dropped—*e.g.*, O. E. *godlic* > *godly*; or become silent as in 'though'; or pass into palatals—*e.g.*, O. E. *sengan* > *singe*; or are vocalised—*e.g.*, O. E. *dæg* > *day*.

56. English vowels have undergone many changes, so many that it is only possible to give here a mere hint as to their nature. There have been changes both in quantity and quality, the long vowels being most affected in the latter respect:

(i.) The loss of the final syllable of a dissyllable, by causing greater stress to be thrown on the initial syllable, resulted in the lengthening of this syllable if its vowel was originally short: O. E. *mācian* > M. E. *māken* > Mod. E. *māke*; O. E. *nāma* > Mod. E. *nāme*; O. E. *dūru* > Mod. E. *door*.

(ii.) On the other hand the addition of a syllable to a long monosyllable resulted in the shortening of the long vowel through loss of stress: O. E. *gōs-ling* > Mod. E. *gosling*.

(iii.) The changes in the quality of the long vowels is illustrated by the following words :

O. E.	Mod. E.
fám (<i>á</i> as in father)	> foam
fét (<i>é</i> as in prey)	> feet
fíf (<i>i</i> as in machine)	> five
fót (<i>ó</i> as in tone)	> foot
fúl (<i>ú</i> as in rule)	> foul

With the help of this table we can generally write down the O. E. form of Mod. E. monosyllables and *vice versâ*; thus Mod. E. boat, here, life, goose, south, are O. E. bát, hér, líf, gós, súð respectively; and O. E. hám, téð, hwíl, tóð, múð, are Mod. E. home, teeth, while, tooth, mouth.

(iv.) Short *i*, *u*, before *-lð*, *-nð* have become diphthongs or long vowels: thus O. E. cild, bindan, bunden, have become Mod. E. child, bind, bound.

(v.) Gutturals at the end of a syllable have often been vocalised (become vowels), and the preceding vowel sound has been modified accordingly: thus O. E. seah > Mod. E. saw; O. E. dæg > Mod. E. day.

57. Many of the consonantal changes can be illustrated better by words of Romance origin, but where possible English words will be given. Consonantal changes have been caused by:

(i.) The Voicing of Voiceless Consonants. The consonants in the first column in § 44 may replace those in the second:

- p* > *b*—e.g., cop-web (O. E. áttor-coppa, a spider, lit. poison-head) > Mod. E. cob-web.
- t* > *d*—e.g., O. E. prút > Mod. E. proud.
- k* > *g*—e.g., Fr. sucre > Mod. E. sugar.
- s* > *z*—e.g., O. E. fréosan > Mod. E. freeze.
- ch* > *j*—e.g., M. E. chaul (O. E. céafi) > Mod. E. jowl.
- f* > *v*—e.g., O. E. glóf > Mod. E. glove.

(ii.) The Unvoicing of Voiced Consonants:

- b* > *p*—e.g., O. E. gódsib > Mod. E. gossip.
- d* > *t*—e.g., O. E. send-de > Mod. E. sent.

(iii.) **Palatalisation**—*i.e.*, a change resulting in the formation of a palatal consonant (see § 46) :

- k* > *ch*—*e.g.*, O. E. *cild* > Mod. E. *child*.
g > *j*—*e.g.*, O. E. *sengan* > Mod. E. *singe*.
g > *y*—*e.g.*, O. E. *geard* > Mod. E. *yard*.
sk > *sh*—*e.g.*, O. E. *scip* > Mod. E. *ship*.
sti > *sci* > *sh*—*e.g.*, L. *angustia* > *angoscia* > *anguisse* > E. *anguish*.
ti > *ci* > *sh*—*e.g.*, Low L. *antianum* > Fr. *ancien* > Mod. E. *ancient*.

Where Scandinavian influence was strong, palatalisation was resisted. This accounts for such doublets as *bridge* (Southern), *brig* (Northern) ; *church* (Southern), *kirk* (Northern).

(iv.) **Assimilation**. When a voiced and a voiceless consonant come together, both become voiced, or both unvoiced. This is illustrated in the formation (a) of the plural and the possessive of nouns, and of the third person singular of verbs ; (b) of the preterite and perfect participle of verbs :

- (a) *-s* or *-d* added to a voiceless consonant is voiceless :
 rook-*s*, dolt-*s*, rip-*s*, lick-*d(t)*, wep-*t*.
 (b) *-s* or *-d* added to a voiced consonant is voiced : rug-*z*,
 lord-*z*, rub-*z* ; tug(ge)-*d*, rub(be)-*d*.

Sounds produced by the same organs are often assimilated, thus : O. E. *wif* + *men* > *women* (*wimmen*) ; O. E. *hláf* (loaf) + *mæsse* (mass) > *Lammas*.

(v.) **Interchange of sounds** which are produced in the same manner, or by the same organ (see § 47) :

- b* > *v*—*e.g.*, O. E. *habban* > Mod. E. *have*.
p > *v*—*e.g.*, O. E. *cnapa* > Mod. E. *knave*.
h > *f*—*e.g.*, O. E. *genóh* > Mod. E. *enough*.
th > *d*—*e.g.*, Bethlehem (Hospital) > *Bedlam*.
m > *b*—*e.g.*, L. *marmor* > Fr. *marbre* > E. *marble*.
r > *l*—*e.g.*, L. *marmor* > Fr. *marbre* > E. *marble*.

(vi.) Transposition of Sounds (Metathesis), especially when one of them is *r* :

ri > *ir*—*e.g.*, O. E. *þridda* > Mod. E. third (*cf.* (th)riding).

er > *re*—*e.g.*, O. E. *fersc* > Mod. E. fresh.

sk > *ks*,—*e.g.*, O. E. *ascian* > M. E. axen.

ps > *sp*,—*e.g.*, M. E. *clapsen* > Mod. E. clasp.

(vii.) Disappearance of Consonants :

(a) From the beginning of a word (Aphæresis)—auger (O. E. *nafu-gár*), adder (O. E. *náedre*), orange (Persian *nananj*), apron (O. Fr. *naperon*, *cf.* Fr. *nappe*) cobweb (O. E. *áttorcop* + *web*). Vowels are sometimes dropped in the same way: thus, diamond < L. *adamans*; bishop < L. *episcopus*.

(b) From the body of a word (Syncope)—dean (L. *decanus*), sexton (sacristan), tile (O. E. *tigol* < L. *tegula*), head (O. E. *héafod*), cruel (L. *crudelis*).

(c) From the end of a word (Apocope)—riddle (O. E. *ráed-els*), alms (O. E. *ælmesse*), before (O. E. *beforan*). Here belongs the dropping of inflexions.

(viii.) Addition of Consonants :

(a) At the beginning of a word (Prosthesis) :
newt (an ewt, O. E. *efeta*), nickname (an eke name),
nonce (for then once), nouch (an ouch), haughty
(L. *altus*, Fr. *haut*).

(b) In the body of a word (Epenthesis) :
b and *p* after *m*—*e.g.*, number (L. *numerus*),
slumber (O. E. *slumerian*), sempstress (O. E. *sem-ster*), empty (O. E. *emtig*).
d after *n*—*e.g.*, thunder (O. E. *þunor*) gender
(Fr. *genre*, L. *genus*).
n before *g*—*e.g.*, passenger (Fr. *passager*), nightin-
gale (O. E. *nihte*, night; *gál*, singer).

(c) At the end of a word (Epithesis):

b after *m*—*e.g.*, thumb (O. E. *þúma*).

t after *n*—*e.g.*, tyrant (O. Fr. *tyran*), ancient (Fr. *ancien*).

t after *s*—*e.g.*, amidst, amongst, betwixt.

58. Before the changes which we have spoken of in this chapter took place, O. E. closely resembled the other Teutonic languages. At a period still more remote all the Teutonic tongues were alike, and at a still earlier date all the Aryans had a common language. We have now to examine, in an elementary way, the differences which gradually arose on the separation of the various branches from the parent stem. In doing this we shall consider only the consonants, for they, being the more stable parts of the word, are more regular in their changes. It is generally allowed that the consonants in Sanskrit, Greek, and Latin are nearly the same as in the primitive Indo-European, except that in Greek the aspirates were unvoiced, and in Latin were represented initially by *f* and *h*, and in other positions by *d* and *b*. These languages we shall call the Classical languages.

In early Teutonic the consonants underwent a change now known as the first shifting. Teutonic words in modern English generally show this first shifting of consonants. A second shifting took place in what is known as High German (after 600 A.D.), and this accounts for the difference between the consonants of Modern English and Modern German.

Jacob Grimm was the first philologist to discover the nature of these changes. The rules that he formulated from his observations are known as Grimm's law.

Grimm's law is a statement of the consonantal shiftings from the primitive Indo-European to Low German and High German respectively.

It says that the consonants produced by the same organ of speech interchange thus:

(i.) An aspirate in the Classic appears as a voiced consonant in the Low German, and as a voiceless consonant in High German.

(ii.) A voiced consonant in the Classic appears as a voiceless consonant in the Low German and as an aspirate in High German.

(iii.) A voiceless consonant in the Classic appears as an aspirate in the Low German and as a voiced consonant in High German.

This law, though very important because it pointed the way to more exact study of the relationship between the various Indo-European tongues, fails in very many instances, and that for several reasons :

(i.) Grimm, though he must have known better, argued as if the first and second shiftings took place at the same time, while in reality old High German first underwent all the same changes as Low German.

(ii.) The second shifting was not consistently carried out, except in the case of dentals.

(iii.) Grimm did not notice what Karl Verner afterwards discovered, viz., that the old Aryan accentuation played an important part in the development of the consonants in Teutonic.

(iv.) Grimm seems to have considered the symbol rather than the sound. Thus he did not recognise that the Aryan gutturals had both a palatal value—*e.g.*, *k*, and a velar value—*e.g.*, *kw* (*q*). These naturally became different sounds in Teutonic.

For all these reasons it is better to give the two sound-shiftings separately—viz., (*a*) from the original Indo-European into the general Teutonic ; and (*b*) from the general Teutonic into High German.

59. First Sound Shifting. The original Indo-European consonants are represented in early Teutonic (and in Mod. E.) as is shown in the following table :

- (i.) Dentals $dh > d > t > th$.
- (ii.) Gutturals $gh > g > k > h (kh)$.
- (iii.) Labials $bh > b > p > f (ph)$.

These should be read thus : Indo-European *dh* becomes in

Teutonic *d*, Indo-European *d* becomes in Teutonic *t*, Indo-European *t* becomes in Teutonic *th*. The law would be equally true if we read 'English' for 'Teutonic.' In the parent language the aspirates were pronounced like the stops followed by *h*—i.e., like *dh* in *mad-house*, *th* in *pot-hook*, *gh* in *log-house*, *kh* in *clock-house*, *bh* in *cab-horse*, *ph* in *loop-hole*. In illustrating these rules, it will generally be sufficient to give a Greek or Latin word to illustrate the primitive consonant, and an English word to show its equivalent in early Teutonic:

(i.) Dentals:

dh > *d*: Gk. θυγάτηρ is E. *daughter*.

d > *t*: L. *duo* (Gk. δύο) is E. *two*.

t > *th*: L. *tu* (Gk. τὺ) is E. *thou*.

(ii.) Gutturals:

gh > *g*: L. *hortus* (Gk. χόρτος) is E. *garden*.

g > *k*: L. *genu* (Gk. γόνυ) is E. *knee*.

k > *h*: L. *canis* (Gk. κύων) is E. *hound*.

(iii.) Labials:

bh > *b*: Sansk. *bhratar* (L. *frater*, Gk. φράτηρ) is E. *brother*.

b > *p*: L. *cannabis* (Gk. κάνναβις) is E. *hemp*.

p > *f*: L. *pater* (Gk. πατήρ) is E. *father*.

There are many exceptions to the rule in the guttural series, and no good example is possible of the change of *b* to *p*.

Many exceptions to Grimm's law are explained by Verner's law.

Verner's law states that if the Aryan *t*, *k*, *p* immediately follow the position of the accent, a single shifting takes place in accordance with Grimm's law, but if they occur in any other position they undergo a double shifting to *d*, *g*, *b*. By the first shifting they become aspirates, and then by a further shifting they become voiced. Similarly *s* becomes *z*.

This law accounts for the following apparent anomaly:

L. *frater* is O. E. *brother*.

L. *pater* is O. E. *fæder*.

L. *mater* is O. E. *moder*.

Why does *t* become *th* in brother and *d* in fæder and moder?

In Sanskrit these words were bhratar, pitar, matar, of which only bhratar was accented on the first syllable; therefore, only in bhratar did the single shifting take place. *Father* and *mother* are later forms, due to association with *brother*.

60. The Second Sound Shifting concerns only the relation of the stops and spirants in the general Teutonic and High German, and may be illustrated by a comparison of the consonants in English and Modern German. If Grimm's law were perfectly true the rules might be represented thus:

- (i.) Dentals $d > t > th > d$.
- (ii.) Gutturals $g > k > kh (h) > g$.
- (iii.) Labials $b > p > ph (f) > b$.

But only in the dentals was the shifting consistently carried out, and in that series *th* (which is never heard in High German) is replaced by *ts* (written *z*). In the gutturals, *kh* (*h*) does not shift to *g*, but remains as *h*; and similarly *g* remains as *g*. In the labials *ph* (*f*) and *b* do not shift.

(i.) Dentals:

- $d > t$: E. daughter is Ger. Tochter.
- $t > z$: E. two is Ger. zwei.
- $th > d$: E. thou is Ger. du.

(ii.) Gutturals:

- $g > g$: E. garden is Ger. Garten.
- $k > k$ (initially), and kh (*h*) elsewhere: E. knee is Ger. knie; E. make is Ger. machen.
- h (*kh*) $> h$: E. hound is Ger. Hund.

(iii.) Labials:

- $b > b$: E. brother is Ger. Bruder.
- $p > f$ (*ph*): E. hemp is Ger. Hanf.
- ph (*f*) $> f$: E. father is Ger. Vater.

Words such as E. brother, G. Bruder, L. frater, Sansk. bhratar, which are merely different forms of what were originally the same word, are called Cognate.

QUESTIONS

A

1. To what changes are the sounds of a language subject? Show by means of two sets of words the pronunciation of the long vowels in O. E. and Mod. E. respectively.
2. What letter-changes from the English root have occurred in the words: home, thunder, child?
3. Point out the letter-changes which have taken place in the words: gossip, number, tyrant, fee; and account for them.
4. State Grimm's law, and point out its limitations. Of what use is Verner's law?
5. Give, with a few words of comment, six illustrations of Grimm's law.
6. Show how Grimm's law, or any apparent exception to it, is illustrated by the words: stand, father, third, sweet.
7. Comment on the history of the words: vixen, bedlam, forlorn, ancient, tooth, cobweb.
8. What do you understand by assimilation of consonants? How does it affect English grammar?
9. Illustrate the influence of 'Economy of Effort' in English.
10. What changes are illustrated by the words: bite, gospel, knave, marble, godly?

B

1. Define Apocope, Epenthesis, Metathesis, and give the origin of each word.
2. Explain the formation of the words: dean, sexton, vinegar, biscuit, tile, orchard, livelihood, allow, isle, island.
3. Account for the letters italicised in: *newt*, *against*, *gender*, *victuals*, *frontispiece*, *posthumous*.
4. Account for the letters italicised in: *name*, *passenger*, *these*, *those*, *sovereign*, *wettest*, *cities*, *potatoes*, *crayfish*.
5. Account for the letters italicised in: *sceptre*, *sceptic*, *scent*, *tom*, *handiwork*, *righteous*, *could*, *our*, *mice*. (For some of these see § 52).
6. Write etymological notes on: *anthem*, *chicken*, *eleven*, *fairy*, *rhyme*, *bishop*, *riddle*, *head*.
7. Define Aphæresis, Prosthesis, Syncope, and derive each of these terms.
8. Which of these processes are illustrated by the words: *diamond*, *orange*, *haughty*, *cruel*?
9. Give as many examples as you can (*a*) of the transference of the *u* of the indefinite article to the noun; (*b*) of the reverse process.
10. Comment on the spelling of: *third*, *riding*, *father*.

CHAPTER IX

ETYMOLOGY, CLASSIFICATION, AND INFLEXION

61. Etymology is that division of grammar which deals with the Classification, Inflexion, and Derivation of words.

Instead of Inflexion the term Accidence is often employed, especially in highly synthetic languages.

62. Words may be grouped in many different ways, but the grammarian, in arranging words in classes, is guided only by the particular use to which they are put in sentences. As there are eight well-recognised uses of words in sentences, there are eight classes of words or parts of speech.

A part of speech is one of the classes into which words fall when they are grouped according to their use in a sentence.

The eight parts of speech are: Noun, Adjective, Pronoun, Verb, Adverb, Preposition, Conjunction, Interjection.

63. A Noun (L. *nomen*, name) is a word used as a name ; as, *man*, *England*, *manliness*.

An Adjective (L. *adjicio*, *ad*, to ; *jacio*, I throw, or place) is a word used with a noun to limit its application ; as, *these three good* men.

A Pronoun (L. *pro*, for ; *nomen*, name) is a word used instead of a noun ; as, *I*, *who*.

A Verb (L. *verbum*, word) is a word by means of which we make an assertion ; as, *I run* ; *he was killed*.

An Adverb (L. *ad*, to ; *verbum*, word) is a word used to modify the meaning of a verb, adjective, or another adverb ; as, *She sang so sweetly* that I was *quite* charmed.

A Preposition (L. *præ*, before ; *positum*, placed) is a word used to join a noun (or pronoun) to some other word by indicating a relationship between them ; as, *We shall renew the battle in* the plain to-morrow.

A **Conjunction** (L. *con*, with; *jungo*, I join) is a word which joins words, phrases, clauses, or sentences together; as,

‘She looks, *and* her heart is in heaven; *but* they fade,
The mist *and* the river, the hill *and* the shade.’

An **Interjection** (L. *inter*, between; *jacio*, I throw, or place) is a word which is used to express some sudden feeling or emotion, but which does not enter into the grammatical structure of the sentence; as, *Alas! Oh!*

64. **Parsing**, in its simplest sense, is assigning words to their proper class according to their use in a sentence. In the following sentence there are eight words, each of which has a different function to perform; each is, therefore, a different part of speech:

‘Alas! he was very poor and in distress.’

Alas is an interjection, because it expresses sudden emotion.

He is a pronoun, because it is used instead of the name of the person spoken of.

Was is a verb, because it makes an assertion about the man’s state.

Very is an adverb, because it modifies the meaning of the adjective *poor*.

Poor is an adjective, because it is used to limit the application of the noun for which *he* stands.

And is a conjunction, because it joins the words *very poor* to *in distress*.

In is a preposition, because it joins *distress* and *was*, and shows the relation between these words.

Distress is a noun, because it is a name.

65. **Inflexion** (L. *inflecto*, I bend) is a change in the ending of a word to mark some change in its meaning, or to show the relation in which it stands to some other words in the sentence; thus, *boy’s*, *boys* are inflected forms of *boy*. The part to which the inflexion is added is called the Stem. That portion of a word which is common to it and all kindred words is called the Root.

66. With inflexion it will be convenient to consider some changes in the form of the root syllable which were first caused by inflexions, and which now serve the same purpose as inflexion. The chief of these are Mutation and Gradation.

Mutation or Umlaut is a change in vowel in anticipation of, and in the direction of, a succeeding vowel. For example, the A. S. word *fox* (pronounced *vox*) received the inflexion *-en* (originally *-in*), to make it feminine. Now, while sounding the *o* of *fox*, the speaker was getting his lips into position to sound the *i* of the termination, and so involuntarily changed the *o* in the direction of *i*, producing the vowel sound which we have in the first syllable of *vix-en*. The effects of mutation are still seen :

In some plurals of nouns ; as, *Men* from *man* (original plural *mann-is*) (see § 95) ;

In a few comparatives and superlatives—*e.g.*, *elder*, *eldest*, *first*, from *old* and *fore* ;

In the possessive *Wednes-day* from *Woden* ;

And in the present tense of a few weak verbs, as *tell*, from *tal-ian*.

Gradation or Ablaut is a change of vowels in definite successive steps, due to the old Teutonic system of accentuation. Gradation is found in the conjugation of strong verbs—for example, *drink*, *drank*, *drunk*.

Another change, that of shortening the root vowel through the addition of a syllable, will be considered later under the effects of Accent. It is observed chiefly in the past tense of weak verbs—*e.g.*, *fed*, from *feed*.

67. English is an analytic language—that is, it expresses variations in meaning and relation by short words such as prepositions and auxiliaries rather than by inflexions ; but many remains of inflexion exist, especially in Pronouns. Prepositions, Conjunctions, and Interjections are not inflected.

Nouns and Pronouns are inflected to mark Gender, Number, and Case.

Some Adjectives and Adverbs are inflected to mark Degree.

Verbs are inflected to mark Mood, Tense, Number, and Person;

The inflexion of Nouns, Adjectives, and Pronouns is called Declension; that of Verbs is known as Conjugation.

CHAPTER X

THE NOUN—CLASSIFICATION

68. A Noun is the name of anything.

We may consider things either as material—that is, having an existence independent of our conceptions, as *world*; or immaterial—that is, having no separate existence except as an idea, as *worldliness*. We can picture *worldliness* in our minds, but it has no separate existence as a substance in the universe.

The names of all things, whether material or immaterial, are Nouns. In the former case they are called Concrete; in the latter Abstract.

69. Or we may adopt a different system of classification. We may regard names as being applicable only to individual things, or as being capable of use not only to name one particular thing, but all the things of the same kind.

Thus the words *Edward*, *Thames*, *England* are the names of special things only, while the word *boy* may be used for Edward, or any other boy; *river* for the Thames, or any other river; *country* for England, or any other country.

Names of individual things only we call Proper Nouns; class names we call Common Nouns.

Common Nouns may be Concrete, as *patriot*; or Abstract, as *patriotism*. Proper Nouns are generally Concrete.

70. A Proper Noun (L. *proprius*, one's own) is the name of a particular thing, as *Tom*, *London*.

It is the name proper or peculiar to the thing, and is, as such, merely an arbitrary name, without significance.

A Common Noun (L. *communis*, general) is a

name common to all things of the same class, as *man*, *book*.

An Abstract Noun is the name of some quality, action, or state, as *brightness*, *murder*, *to see*, *seeing*, *health*.

The terms Collective Noun and Noun of Multitude are used for one kind of common noun. A Collective Noun is a noun which in the singular denotes a number of individual things acting as one body, as 'A *crowd* assembles,' 'Parliament meets,' 'The *committee* is of opinion.' A Noun of Multitude is a noun which denotes a collection of things acting as individuals, as 'The *committee* are unanimously of opinion.' Here *committee* evidently means 'the members of the committee.'

71. Proper Nouns may become common :

(1) When the name of an individual is used as the name of the class of which he is a type, as 'some village *Hampden* ;'

(2) When things are named after the person or place with which they were first associated, as *brougham*, *macintosh*, *sandwich*, *astrachan*, *arras*, *guinea*.

Common Nouns may be so restricted in their application by means of qualifying words expressed or understood, as to tend to become Proper. This is the case :

(a) When a class name is given as a special name to some individual, as *Lion*, a name often bestowed on dogs.

(b) When a title is used to denote some particular individual, as *the King*—i.e., the King of England ; *the Prince*—i.e., the Prince of Wales. In the same way *God*, *the Lord*, *our Lady*, *the Virgin*, are common nouns which are used as proper nouns.

Notice that by using *a*, *an*, with a proper noun we tend to make it common, as *a Milton*, while by using *the* with a common noun we tend to make it proper, as *the Queen*.

(c) When things without life are personified, as

'*Loyalty*, and *Faith*, and *Ancient Laws*
Follow the avenging sword.'

(SOUTHEY.)

Abstract Nouns are used as Concretes when they stand for the persons or things possessing the quality named by the noun ; as, 'all the *nobility* of England.'

72. The classes of nouns and their subdivisions may be summarised thus :

I. Proper	{	1. Strictly proper ; as, <i>Nero</i> .
		2. Originally common : (i.) Concrete ; as, <i>the King</i> . (ii.) Abstract ; as, <i>Freedom</i> .
II. Common	{	Concrete { (i.) Class names ; as, <i>boy</i> . (ii.) Collective names ; as, <i>herd</i> . (iii.) Names of quantities ; as, <i>ton</i> . (iv.) Originally proper ; as, <i>a Nero</i> .
		Abstract { (i.) Names of qualities ; as, <i>courage</i> . (ii.) Names of actions ; as, <i>theft</i> . (iii.) Names of states ; as, <i>health</i> . (iv.) Names of degrees ; as, <i>excess</i> . (v.) Names of arts and sciences ; as, <i>mathematics</i> .

CHAPTER XI

INFLEXION OF NOUNS—GENDER

73. Nouns undergo a change of form, either inflexional or radical (root) to mark Gender, Number, and Case ; but there are many exceptions to this rule.

74. Gender (L. *genus*, a kind) is a grammatical distinction in words, corresponding, in English, to the natural distinction of sex. The name of anything of the male sex is of the Masculine Gender ; as, *man*, *bull*, *Henry*. The name of anything of the female sex is of the Feminine Gender ; as, *woman*, *cow*, *Mary*. The name of anything without sex is of the Neuter Gender (L. *neuter*, neither) ; as, *book*, *ink*, *London*.

There are many nouns—such as *cat*, *mouse*, *singer*, *principal*—which are used in common both for male and female beings. Such nouns are said to be of **Common Gender**.

75. This distinction between masculine, feminine, and neuter nouns has been in existence since the fourteenth century only. In O. E. the names of living beings were generally masculine or feminine, as in Mod. E. ; but *magden* (girl), *bearn* (child), *cild* (child), and *wif* (wife), were neuter. *Wifman* (woman) was masculine, because the last part of the compound (*man*) was masculine ; the gender of the names of inanimate objects was masculine, feminine, or neuter, according to the ending of the word : thus, *wis-dom* (wisdom), *fréondscipe* (friendship), were masculine ; *rihtwis-nes* (righteousness), *scot-ung* (shooting), were feminine ; while *éfen* (evening), *barnet* (a conflagration), were neuter.

76. There is still a tendency to regard young children and the lower animals as being without sex ; thus we speak of the baby or the cat as *it*.

On the other hand, by personification, we can speak of inanimate things as male or female ; those which suggest strength, courage, activity, or vice, being generally regarded as males ; while those giving the idea of beauty, gentleness, fruitfulness, passivity, or virtue, are classed as females—*e.g.*, ‘ Father Thames,’ ‘ Mother Earth,’ ‘ Dame Fortune,’ ‘ Lady Beauty.’ Death, the Sun, Despair, Winter, are often spoken of as males ; Life, the Moon, Hope, and Spring as females ; but many exceptions to the rule are to be found in poetry. In O. E. *sunne* (sun) was feminine, *móna* (moon) was masculine.

77. There are three ways of distinguishing the masculine and feminine, viz. :

- (1) By the use of suffixes.
- (2) By composition.
- (3) By the use of different words for the name of the male and the female.

Only the first and second come under the head of grammatical gender.

78. The suffixes used to mark the feminine are generally added directly to the masculine form of the word ; as, lion, lioness.

We have said (§ 22) that nearly all grammatical inflexions are of purely English origin, yet, strange to say, there are but few remains of the feminine suffixes used in older English, while many words have foreign marks of gender; and we shall see that in many instances even English words have taken the Romance *-ess*, which may be regarded as the only living feminine suffix in modern English.

79. The suffixes which we find marking gender are the English suffixes *-en* and *-ster*, which no longer have a feminine force except in *vixen* and *spinster*, and the foreign suffixes *-ess*, *-trix*, *-ine*, *-a*.

80. Vixen is the feminine of *fox* (pronounced *vox* in O. E.). The change of *o* to *i* is due to mutation (§ 66).

In O. E. writings *fyx-en* is not found, but *fyx-e* is met with as the feminine. In the same way O. E. *god* (god) made its feminine *gyd-en*, and the feminine of *wolf* was *wylf-en*.

Spinster is etymologically the feminine of *spinner*.

The feminine suffix *-ster* (older *-estre*) corresponded to the masculine *-er* (older *-ere*); and there were down to the seventeenth century many pairs of words with these terminations, thus :

Masculine.	Feminine.
bak-er	bak-ster, now Baxter.
webb-er (weaver)	web-ster, now Webster.
brew-er	brew-ster, now Brewster.
huck-er (hawker)	huck-ster, now used as a masculine.

The feminine force of the suffix *-ster* was early lost, and such feminines as *songster*, *seamster*, came to be regarded as masculines, and took the Romance suffix *-ess* when used as feminines. The two words, *songstress*, *seamstress*, have, therefore, two feminine suffixes, and are, moreover, hybrids, since their elements are not all from the same language.

The suffix *-ster* now marks the agent, as in *maltster*, *deemster*, and often in a contemptuous sense, as in *gamester*, *punster*, *youngster*.

81. In O. E. there was a feminine ending *-e* corresponding to a masculine *-a*, as *widurwa*, *widurwe*. When, in the thirteenth century, through Norman-French influence (§ 30), final *-a*

became softened to *-e*, there was no distinction between the masculine and the feminine forms of the word, hence the addition of the suffix *-er*, giving the modern masculine form, *widower*, which is thus, contrary to rule, derived from the feminine.

82. With the exception of *-ine*, which is either from the Greek, as in *heroine*, or from Dutch, as in *landgravine*, the foreign suffixes for gender are of Romance origin.

83. The most important of these is the Norman-French *-ess* (L. *-issa*), which we have already mentioned (§ 78) as the only living suffix for the feminine. It is added either (*a*) to the simple masculine, as in *lion*, *lioness*, or (*b*) to a contracted form of the masculine as in *actor*, *actress*; *abbot*, *abbess* (abbotess). This ending, by being added to native nouns, produces many hybrids—*e.g.*, *shepherdess*, *huntress*, *murderess*, *goddess* :

The following words containing the suffix *-ess* should be specially noted.

Lass, the feminine of the Celtic *lad*, is probably a contraction for *lad-ess*.

Duchess, the feminine of *duke*, is from Fr. *Duchesse*:

Marchioness, the feminine of *marquis*, is from the medieval L. *marchio*.

Mistress, used as the feminine of *master*, is from O. Fr. *maistresse*.

84. The other suffixes occur in feminines drawn directly from foreign sources. Thus *-trix* occurs in such Latin words as *prosecutrix*, *administratrix*, *executrix*. The same suffix is obscured in *nurse* < Fr. *nourrice* < L. accusative *nutricem* < *nutrire*, to nourish.

85. The suffix *-a* is found in *donna* (Italian), *infanta* (Spanish), and *sultana* (Arabic, through Italian).

86. In the second method of distinguishing gender, use is made of composition. To some general term, such as *servant*, is added a masculine or feminine word, such as *man*, or *maid*. Gender was sometimes marked

by composition in the oldest English, but in Mod. E. the method has been much extended. Thus we have such various forms as :

man-servant	-	-	maid-servant.
cock-sparrow	-	-	hen-sparrow.
he-goat	-	-	she-goat.
buck-rabbit	-	-	doe-rabbit.
bull-calf	-	-	cow-calf.

87. The third method of marking gender is by the employment of pairs of words :

(a) not etymologically connected — *e.g.*, *father*, *mother* ; *brother*, *sister* ; *uncle*, *aunt* ; *bachelor*, *spinster* ; *buck*, *doe* ; *cock*, *hen* ; *sir*, *madam* ; *wizard*, *witch* ; *colt*, *filly* ; *husband*, *wife*.

Or (b) whose etymological connection is obscured ; as, *drake*, *duck* ; *man*, *woman* ; *gander*, *goose* ; *lord*, *lady*.

88. Bachelor < Low L. *baccalarium*, a cowherd.

Drake < *end-rake* or *and-rake*, duck king. Professor Skeat suggests that perhaps the Scandinavian form *andrake* was taken for *an drake*—*i.e.*, a drake.

Gander < O. E. *gandra* (in which *d* has been inserted) < *gans*, a goose.

Lord < O. E. *hlāford* < *hlāf*, loaf, *weard*, guardian.

Lady < O. E. *hlāfdige*, loaf-kneader.

Sir < Fr. *sire* < L. *seniorem*, older.

Madam < Fr. *madame* < L. *meam*, my, *dominam*, lady.

Wizard < O. Fr. *guis-cart*, a very wise man ; not connected with witch (O. E. *wicce*).

Woman < M. E. *wumman* < O. E. *wif-man*, wife-man.

89. As a rule the feminine is formed from the masculine, but—

Gander has been formed from the same root as *goose* (§ 88).

Widower , , , *widow* (§ 81).

Bridegroom , , , *bride*.

In bridegroom, *groom* is a mistake for *goom* < O. E. *guma*, man.

CHAPTER XII

INFLEXION OF NOUNS—NUMBER

90. Number is the form of the noun which is used to denote whether one or more than one thing is spoken of.

The Singular Number is the form of the noun used to denote one thing, as, *boy*, *crowd*; the Plural Number is the form of the noun used to denote more than one thing, as, *boys*, *crowds*.

Pronouns and Verbs have number, but whether that number is singular or plural depends on the number of some noun expressed or understood.

91. In O. E. nouns were in declension either strong or weak. The weak declension is easily learnt, since all nouns so declined, whatever their gender, formed their plurals in *-an*. The strong declension had various forms, many of the differences being due to difference of gender. In the following table, the most important of the O. E. methods of forming the plural are given, with their developments in the English of the fourteenth century, and of the present day.

I. Strong Masculines in O. E.

	O. E. PLURAL.	FOURTEENTH CENTURY PLURAL.	MODERN PLURAL.
(a) stán (b) mete	stán-as met-e, met-as(later)	stan-es met-es	stones meats— <i>e.g.</i> , sweet-meats
(c) sunu	sun-a, sun-as(later)	sun-es, sun-en, sun-e	sons
(d) bróðor	bróðor and bróðru	broðere, breðere, breðeren	brothers, brethren
(e) fót	fét	fet	feet

II. Strong Feminines in O. E.

	Ö. E. PLURAL.	FOURTEENTH CENTURY PLURAL.	MODERN PLURAL.
(a) hond	hond-a	hand-es, hand-en,	hands
(b) gós	gés	hand-e ges	geese

III. Strong Neuters in O. E.

	O. E. PLURAL.	FOURTEENTH CENTURY PLURAL.	MODERN PLURAL.
(a) scip	scip-u	schip-es, schip-en	ships
(b) déor	déor	der	deer
swín	swín	swin	swine
scéap	scéap	schep	sheep
cild	cild, cildru (later)	childre, children	children

IV. Weak Nouns in O. E.

	O. E. PLURAL.	FOURTEENTH CENTURY PLURAL.	MODERN PLURAL.
(a) oxa (m.)	ox-an	ox-en	oxen
(b) nædre (f.)	nædr-an	naddr-en, naddr-es	adders
(c) éage (n.)	éagan	egen, eyen, eien	eyes (eyne)

It will be remembered that one effect of Norman-French influence was to weaken the terminations *-a -u* to *-e*. This accounts for fourteenth century plurals, such as those in *I. (c)*, *II. (a)*, *III. (a)*, hesitating between the strong and the weak inflexion.

92. From the tables in the preceding paragraph we learn that the O. E. methods of marking the plural have been thus reduced :

(i.) The suffixes of the strong declension :

(a) Masculine : *-as, -a, -e* > *-as* > *-es* > *-s* wherever possible.

(b) Feminine : *-a* > *-en* > *-es* > *-s* wherever possible.

(c) Neuter : *-u* > *-en* > *-es* > *-s* wherever possible.

(ii.) The suffix of the weak declension : *-an* > *-en* > *s* wherever possible, except in a very few words.

(iii.) Some mutation plurals remain ; the others now take *-s*.

(iv.) A few unchanged plurals remain ; the others now take plural *-s*.

93. In O. E. an important class of nouns formed its plurals in *-as*, and through the influence of the Danish settlers this class was considerably increased. By the twelfth century *-as* had become *-es* (of which *-is*, *-ys*, *-us* were dialectic variants). The new words introduced from the Norman-French after the thirteenth century formed their plurals in *-s* or *-z* (derived from the *-s* of the Latin accusative plural). Thus the tendency begun by the Northmen was confirmed by their French cousins, and *-es* became the general sign of the plural. At the present time *-es* is contracted to *-s* whenever euphony permits it.

The Latin declensions persisted for a time in O. Fr., but by the end of the thirteenth century they had been reduced to a common form, that of the first masculine declension in Latin, and only two cases were left—viz., the nominative and the accusative. The following is a model of the common O. Fr. declension :

Singular.	Plural.
Nomi. murs (L. <i>murus</i>)	mur (L. <i>muri</i>).
Acc. mur (L. <i>murum</i>)	murs (L. <i>muros</i>).

In the next century the nominative, except in rare instances, gave way to the accusative, leaving but one form—*e.g.*, *mur*—for the singular, and one—*e.g.*, *murs*—for the plural. It was in this way that *-s* became the characteristic plural inflexion in French.

94. The plural is formed from the singular in the following ways :

(i). By adding *-es* contracted to *s* whenever the pronunciation allows it. This is the only living method. All new nouns, with the exception of those referred to below, make their plural in this way, as *gramaphone*, *gramaphones*.

The fuller form *-es* is added :

(a) To the singular ending in a sibilant (see § 47, Note i.)—*e.g.*, *mass*, *topaz*, *dish*, *witch*, *fox*. The added *-es* is in these cases a distinct syllable.

(b) To the singular ending in *-y* preceded by a consonant (*qu* has a consonantal sound). Before the addition of *-es* the *-y* is changed to *-i*, as, *lady*,

ladies; *soliloquy*, *soliloquies*. The plurals *flies* (carriages), *Marys* are exceptions to this rule.

(c) To a noun of English origin ending in *f*, preceded by *l*, or any long vowel except *oo*. Before *-es*, *f* is changed to *v*, as, *calves*, *wives*; *loaves*; *thieves*. O. E. *f* was nearly always sounded as the modern *v*, and the inflexion *-es* has preserved the old sound. Foreign words, such as *brief*, *chief*, *grief* (Fr.); *reef* (Dut.); *strife* (Sc. through Fr.); words ending in *f* preceded by a short vowel, as, *cliff*, *muff*; words ending in *f* preceded by *oo*, as, *roof*, *hoof*, take *-s* according to rule. A few—e.g., *wharf*, *dwarf*, *scarf*—are used with plural *-s* or *-es*; while the plurals *stuffs* and *staves* are used in different senses.

(d) To some nouns ending in *-o* preceded by a consonant; as, *hero*, *heroes*; *potato*, *potatoes*; *cargo*, *cargoes*. Nouns ending in *-o* preceded by a vowel, and Italian nouns ending in *-o*, take *-s*; as, *bamboo*, *bamboos*; *folio*, *folios*; *cameo*, *cameos*; *canto*, *cantos*; *grotto*, *grottos*.

NOTE.—The letters of the alphabet have for their plural inflexion '*s*'—e.g., *a's*.

(ii.) By adding *-en* to the singular. This method, common in earlier English, is seen now in its simple form only in *ox*, *oxen*. The suffix *-en* is derived from *-an*, the O. E. plural suffix for nouns of the weak declension (see § 91). *Children*, *brethren* (see § 91), and *kine* are double plurals. *Children* retains the *r* of the suffix *-ru*, to which *-en* was added in the fourteenth century.

Brethren has the suffixes *-u* and *-en*. The mutated vowel in *brethren* is due to the O. E. dative singular, which was *bréðer*.

Kine is an archaic plural of *cow* (O. E. *cú*). Its first plural, formed by mutation, was *cý*; to this *-en* (*-ne*) has been added.

(iii.) By mutation of the root vowel; as, *man*, *men*; *goose*, *geese*; *mouse*, *mice*; *cow*, *ki(ne)*. So also *woman*, *foot*, *tooth*, *louse*.

(iv.) By leaving the singular unchanged; as, *deer*, *sheep*, *swine*.

A reference to the table in § 91 will show that in O. E. these words belonged to a class of neuter nouns, which, being monosyllabic, and having a long stem, had the same form in the plural as in the singular. They are used in a collective sense. Several other nouns, when similarly used, are without a plural inflexion, as *grouse*, *cannon*, *salmon*, *perch*. *Pound* (O. E. *pund*).

year (O. E. *g  ar*), once belonged to the same declension as *sheep*. This accounts for such expressions as 'a five-pound note,' 'a two-year-old.'

All nouns which form their plural according to rules ii., iii., iv., are of native origin.

95. Words which are only imperfectly naturalised retain their own plurals; thus:

(i.) Latin nouns ending in:

- a (f.) form their plural in *  *; as, *formula*, *formule*.
- us (m.) „ „ „ *i*; as, *radius*, *radii*.
- um (n.) „ „ „ *a*; as, *erratum*, *errata*.
- ix, -is, -ex, -x, form their plural in *es*; as, *radix*, *radices*; *axis*, *axes*; *vortex*, *vortices*; *calx*, *calces*.
- us (4th decl.) form their plural in *us*; as, *apparatus*, *apparatus*.
- ies form their plural in *ies*; as, *species*, *species*.

(ii.) Greek nouns ending in:

- sis form their plural in -ses; as, *crisis*, *crises*.
- on „ „ „ -a; as, *automaton*, *automata*.
- is „ „ „ -ides; as, *chrysalis*, *chrysalides*.
- ma „ „ „ -mata; as, *dogma*, *dogmata*.

(iii.) Other foreign plurals are seen in:

Italian: *banditti*, *conversazioni*, *virtuosi*, corresponding to the singulars *bandit*, *conversazione*, *virtuoso*.

French: *mesdames*, *messieurs*, from *madame*, *monsieur*.

Hebrew: *cherubim*, *seraphim*, from *cherub*, *seraph*. The forms *cherubims*, *seraphims* are, therefore, double plurals.

96. Some nouns have two distinct plural forms differing in meaning. These are of two classes:

(i.) Words, mainly native, which form their plurals quite regularly when used as ordinary plurals, but which retain older plural forms when used in a collective sense—e.g.:

brother	brothers (by blood)	brethren (of a community).
cloth	cloths (kinds of cloth)	clothes (clothing).
die	dies (stamps for coining)	dice (for gaming).

fish	fishes (individually)	fish (collective).
penny	pennies (individually)	pence (collective).
shot	shots (individually, and also meaning 'discharges')	shot (collective).
pea	peas (individually).	pease (collectively in 'pease-pudding').

NOTE 1.—The *s* of *peas* really belongs to the root, and has been dropped from the singular. The word comes ultimately from the L. *pisum*, which became in O. E. *pise*, and in M. E. *pees* (pl. *pesen* or *peses*).

NOTE 2.—In *pence* and *dice* the *-ce* is an orthographical device to show that the final consonant is to be sounded as *s*, not *z*. In 'Piers Plowman' (1376) they are spelt *pens*, *dys*.

(ii.) A few foreign words, of comparatively late introduction, retain a foreign plural with a special sense, but have regularly formed English plurals when used in a more familiar sense, e.g. :

cherub	cherubs (darlings)	cherubim (angels).
genius	geniuses (men of genius)	genii (spirits).
index	indexes (tables of contents)	indices (in Algebra).
seraph	seraphs (sweet singers)	seraphim (angels).

97. Some nouns have a plural inflexion, but are frequently treated as singulars :

(i.) *News* and *small-pox* (sing. *pock*) are always treated as singular.

(ii.) *Amends*, *means*, *odds*, *pains*, *tidings*, *wages*, are treated sometimes as singular, sometimes as plural. They may be preceded by a singular or a plural demonstrative (*this*, *that*, or *these*, *those*), but *much* is preferred to *many*; they may take a singular or a plural verb.

(iii.) Nouns formed by the addition of the plural suffix *-s* to the Greek adjective suffix *-ic*—e.g., *mathematics*, *physics*, *ethics*, *politics*, are sometimes treated as singulars, sometimes as plurals.

98. Three nouns, *alms*, *caves*, and *riches*, are singular in origin; but, because they end in *s*, are now used as plurals.

Alms is derived from M. E. *almesse* < O. E. *ælmesse* <

eleēmosyna, the Latin form of a Greek word of six syllables. The adjective *eleemosynary* is from the same word.

Eaves is derived from M. E. *evese* ; from O. E. *efese*.

Riches is derived from M. E. *richesse* ; from O. Fr. *richesse*.

In these words *s* is not the plural inflexion. It is found in the singular forms. Similarly, *summons* is singular in origin, but is used either as a singular or a plural. It is derived from M. E. *somouns* ; from O. Fr. *somonce*, the feminine past participle of *somoner*, to summon < L. *summonere*, to remind privily.

99. There are some classes of nouns which do not, from their nature, admit of the idea of plurality. These are :

(i.) Proper nouns, except in such phrases as ‘the four *Georges*,’ or when they are used as common nouns.

(ii.) Abstract nouns, except when they are used as concretes ; Cf. *beauty*, *beauties*.

(iii.) Names of materials ; as, *iron*, *linen*, *corn*, *flour*, *oxygen*, except in speaking of various kinds of the material—e.g., *linens* (kinds of linen).

100. Some nouns have no singular form. These are :

(i.) Names of things composed of separate parts—e.g. :

(a) Tools and instruments made up of two similar parts ;
as, *scissors*, *tongs*.

(b) Articles of dress made up of two similar parts ; as,
trousers, *breeches*.

(c) Some parts of the body ; as, *entrails*, *lights*.

(d) Some diseases which give the idea of plurality ; as,
measles, *mumps*.

(ii.) The names of some things denoting a collection of items ; as, *ashes*, *victuals*, *annals*.

101. Some nouns change their meaning in the plural, as *beef* (meat), *beeves* (cows) ; *copper* (metal), *coppers* (copper coins) ; *good* (opposite of evil), *goods* (articles possessed).

Some plurals have two meanings ; as, *spectacles* (sights and eyeglasses).

102. Plural of Compound Nouns :

(i.) Most Compound Nouns take the plural sign in their last

element ; as, *lady-superintendents* (noun + noun), *freemen* (adjective + noun), *bucketfuls* (noun + adjective), *godsend* (noun + verb), *stow-aways* (verb + adverb). *Maid-servant* conforms to this rule ; but *man-servant* has the plural *men-servants*.

(ii.) Those consisting of a noun, limited by a preposition used adverbially or by a preposition governing another noun, generally take the plural sign in the first element, as *lookers-on*, *brothers-in-law*. There are several exceptions to this rule—e.g., *Will-o'-the-wisps*, *Tam-o'-Shanters*, *Jack-in-the-Greens*.

(iii.) In a few medieval compounds of noun and noun, or noun and adjective, the plural sign is taken by the nouns, as *lords-justices*, *knights-templars*, *knights-errant*, *courts-martial* ; but nowadays there is a tendency to make such nouns conform to the general rule, so that the plural *court-martials* is of frequent occurrence.

(iv.) In such expressions as *Mr. Green*, *Miss Brown*, the plural sign is generally given to the title ; thus, *Messrs.* (*Messieurs*) *Green*, *the Misses Brown* ; though the forms, *the Mr. Greens*, *the Miss Browns*, are also used.

CHAPTER XIII

INFLEXIONS OF NOUNS—CASE

103. Case is the form taken by a noun or pronoun to mark the relation in which it stands to other words in the sentence. If, for instance, we wish to show that one thing stands in a relation of ownership to another thing, and we express this relation by the form of the noun, that form is called the Possessive Case. Thus the phrase, 'the boy's book,' shows that the thing named 'boy' is in the relation of owner to the thing named 'book.' We can denote this relation in another way : we can say 'the book of the boy,' replacing the case form by a preposition. In Modern English only three relations are generally shown by the form of the noun,

or, in other words, there are but three cases commonly used, viz., the Nominative, the Objective, and the Possessive, though we occasionally find a Dative or Indirect Object, and a Vocative or Nominative of Address.

The word **Case** (L. *casus*) means 'a falling.' The nominative was taken as the direct form of the word, and the others were considered as 'fallings away' from that form.

104. In the oldest English there were six cases—i.e., six distinct relations could be expressed by the form of the word. These were the **Nominative, Vocative, Accusative, Genitive, Dative, and Instrumental.** To illustrate these, and at the same time to show the origin of the case-endings still in existence in English, we will decline the three Old English nouns which have become 'stone,' 'glove,' and 'moon' respectively.

	Strong Masculine.	Strong Feminine.	Weak Masculine.
Singular : Nom. Voc.	stán, stone	glóf (glove)	móna (moon)
Acc.	stán, stone	glóf-e	món-an
Gen.	stán-es, stone's, of a stone	glóf-e	món-an
Dat.	stán-e, to or for a stone	glóf-e	món-an
Inst.	stán-e, by, with, or from a stone	glóf-e	món-an
Plural : Nom. Voc. Acc.	stán-as, stones	glóf-a(-e)	món-an
Gen.	stán-a, stones', of stones	glóf-a(-ena).	món-ena
Dat.	stán-um, to or for stones.	glóf-um.	món-um.

Only one example of weak nouns has been given, because the forms were the same in all genders, except that the neuter always had the accusative and the nominative alike. It is not necessary to give separately the declension of a strong neuter, because the forms are practically the same as those of the strong masculine.

By the time of Chaucer (fourteenth century) the distinction between the weak and the strong declension was lost, and, except for an occasional dative inflexion *-e*, nouns were declined as at the present day.

105. The case-endings which should be specially noted in the declensions given in § 104 are :

(i.) The masculine and neuter genitive singular *-es*, which has now become *'s*, the ordinary sign of the possessive, which represents the old genitive. The full form *-es* is still found in *Wednesday* (Wodin's day), *Tuesday* (Tiw's day).

At one time *-s* was thought to be a contraction of 'his.' Shakespeare writes, 'the count *his* galleys' ('Twelfth Night'), and in the Prayer-Book we have 'for Jesus Christ *his* sake.'

(ii.) The feminine genitive singular *-e*, which was afterwards lost. This accounts for the absence of *s* in 'Lady-day'—*i.e.*, Our Lady's Day, the day of the Virgin Mary; and Friday—*i.e.*, Frige's day, the day of Fria.

(iii.) The genitive singular, *-an*, of weak nouns. This first became *-en*, then *-e*, and was afterwards lost. That is why there is no *s* in 'Sunday,' 'Monday'—*i.e.*, Sun's day, Moon's day.

(iv.) The weak genitive plural *-ena*, which occurs in the O. E. word 'witena-gemot,' the meeting of the wise men. 'Witena' is the genitive plural of 'wita,' a wise man, just as 'mónena' is of 'móna.'

(v.) The dative plural *-um*, which is found in some adverbs, such as 'whilom' < O. E. *hwílum*, the dative plural of *hwíl* (time).

106. The Possessive Case is the form of a noun (or pronoun) used to show that it stands for the possessor or owner of something.

Thus, in 'the madonna's breast,' the possessive case *madonna's* shows that something called 'breast' belonged to the madonna; so 'Tully's every word,' 'the sculptor's work,' 'marble's language.' The same relation may be expressed without using this case; thus, 'every word of Tully,' 'work of the sculptor,' 'language of marble'; and it will be found that, though we can always substitute 'of' with the objective form for the possessive, we cannot always change 'of' with the objective into the possessive; thus we say, 'the sands of time,' not 'time's sands'; 'the words of a song,' not 'a song's words.'

The chief rules for the formation of the Possessive Case are as follows:

(1) To form the Possessive Case singular add 's to the Nominative—*e.g.*, *nation*, *nation's*; *fox*, *fox's*; *Shakespeare*, *Shakespeare's*; *sheep*, *sheep's*; *princess*, *princess's*; *James*, *James's*.

Exceptions:

(a) Some common nouns of two or more syllables ending in a sibilant add the apostrophe only—*e.g.*, goodness, justice, conscience; thus, 'for justice' sake.' Sometimes the apostrophe, too, is dropped in these words.

(b) Proper nouns of two or more syllables ending in *-s* or another sibilant generally add the apostrophe only—*e.g.*, 'Columbus' discovery,' 'St. Agnes' moon,' 'Felix' room,' and Shakespeare writes, 'Clarence' death.'

(2) To form the Possessive Case plural add 's to the nomi-

native plural if it does not end in *-s*, and the apostrophe only if there is already an *-s*; thus, *men, men's*; *mice, mice's*; *sheep, sheep's*; *nations, nations'*; *foxes, foxes'*; *princesses, princesses'*.

(3) Compound Nouns take the possessive sign at the end of the word; thus, *freemen's, stowaways', men-servants', brothers-in-law's, knights-errant's, Messieurs Green's, the Misses Brown's* (see § 102). A noun with another noun in apposition is for the purpose of this rule regarded as a Compound Noun; thus, the possessive of 'Turner, the painter,' is 'Turner, the painter's.'

107. The Nominative Case is the form of the noun (or pronoun) used to show that it is the subject of the verb. This it is when it stands for that about which something is asserted by means of the verb; thus, in each of the following sentences, 'ship' is in the nominative case, for something is asserted about a thing called a 'ship': 'A ship is floating in the harbour now'; 'Not a ship was touched by the enemy'; 'The ship reached land'; 'Over the foaming billows came the ship.' We can find the subject of a sentence by making a question with 'who' or 'what,' and the unchanged verb: thus, 'What is floating?' 'A ship'; then 'ship' is in the nominative case. 'What came over the billows?' 'The ship'; then 'ship' is in the nominative case.

The Nominative Case does duty also for the old Vocative, and is then called the Nominative of Address—*e.g.*, 'Lord, hear our prayer'; 'O Mary, go and call the cattle home.'

108. The Objective Case is that form of a noun (or pronoun) which is used when it is the object of a verb in the active voice, or when it follows a preposition.

In the following lines

'He found a stable for his steed
And welcome for himself, and dinner.'

(*W. M. Praed.*)

the words 'stable,' 'welcome,' 'dinner,' are in the objective

case, because they are the objects of the verb 'found'—*i.e.*, they are the names of the things found; 'steed' is in the objective case, because it follows the preposition 'for.'

Sometimes in poetry, rarely in prose, the object precedes the verb; thus, in

'Riches I hold in light esteem
And love I laugh to scorn'

(E. BRONTË),

the nouns 'riches' and 'love' are in the objective case.

The noun in the objective case answers the question formed by using 'whom' or 'what' with the verb and its subject; thus, 'What did he find?'—'A stable,' 'welcome,' 'dinner.' In Modern English the nominative and the objective cases are alike, so that we can only distinguish them by observing whether the noun or pronoun stands for the subject or the object of the verb. A reference to the declensions in § 104 will show that in Modern English we use the objective case governed by prepositions instead of the dative and instrumental cases, and sometimes instead of the genitive. In the old expression, 'Woe worth (*i.e.*, be to) the day,' the word 'day' is dative; in 'methinks'—*i.e.*, 'it seems to me'—'me' is dative. There are still some verbs which may be followed by an indirect object, corresponding to the old dative. Thus, in the sentence, 'The scoundrel gave his brother the lash,' the direct object of 'gave' is 'lash,' while 'brother' is the indirect object. So also in 'No man told him the awful story,' 'Get your father a doctor,' 'Bring the king good gifts,' the nouns 'neighbour,' 'father,' 'king' are indirect objects.

109. In modern English, nouns are thus declined :

	Singular.	Plural.	Singular.	Plural.	Singular.	Plural.
Nom.	lady	ladies	son	sons	ass	asses
Obj.	lady	ladies	son	sons	ass	asses
Poss.	lady's	ladies'	son's	sons'	ass's	asses'

	Singular.	Plural.	Sing.	Plural.	Sing.	Plural.	Singular (no plural).
Nom.	child	children	man	men	deer	deer	George the Third
Obj.	child	children	man	men	deer	deer	George the Third
Poss.	child's	children's	man's	men's	deer's	deer's	George the Third's

110. Parsing of Nouns.

‘Once again my *call* obey,
Prophetess arise and say
 What *dangers* *Odin’s child* await,
 Who the *author* of his *fate*.’

GRAY : *The Descent of Odin*.

<i>call</i> —	Noun com., sing., neut., obj. case, governed by ‘obey.’
<i>prophetess</i> —	Noun com., sing., fem., nom. of address.
<i>dangers</i> —	Noun abs., used as com., plu., neut., nom. case, subj. of ‘await.’
<i>Odin’s</i> —	Noun proper, sing., masc., poss., limiting ‘child.’
<i>child</i> —	Noun com., sing., com., obj. case, governed by ‘await.’
<i>author</i> —	Noun com., sing., com., nom. case, complement of ‘is,’ the full construction being ‘Who is the author.’
<i>fate</i> —	Noun abs., sing., neut., obj. case, governed by ‘of.’

QUESTIONS

1. What is gender? How was gender distinguished in Old English? Give a full account, with examples, of the ways of marking gender in English.

2. Comment on the form of the words : *seamstress*, *wizard*, *widower*, *bridegroom*, *gander*, *drake*, *lass*, *spinster*, *vixen*.

3. What is the rule for forming the plural of English nouns? What methods of forming the plural are now practically obsolete? Illustrate by examples.

4. When is *-es* used in forming the plural, and why? What nouns take no plural sign, and why?

5. What rules are illustrated by the following plurals : *foxes*, *hoofs*, *nice*, *brethren*, *miasmata*, *crises*? Comment on the form of the words : *children*, *kine*, *peas*, *pence*.

6. Give examples of (a) singular forms treated as plurals ; (b) plural forms treated as singulars. Account for these phenomena.

7. Name the classes of nouns used (*a*) only in the plural ; (*b*) only in the singular. Give examples of each class.

8. Give examples of (*a*) nouns having two plurals ; (*b*) nouns which change their meaning in the plural.

9. Describe the methods of forming the possessive case, singular and plural, in English. What is the origin of the *s* (*a*) of the plural number ; (*b*) of the possessive case ?

10. Why is there no *s* in *Lady-day* ? Give all the possessive cases in use, singular and plural, of : *justice*, *Olympus*, *James*, *George III.*, *son-in-law*, *Miss Robinson*, *Mr. Green*.

11. Comment on the words : *eaves*, *wages*, *lords-justices*, *Monday*, *Wednesday*, *vixen*, *witenagemote*.

CHAPTER XIV

THE ADJECTIVE—CLASSIFICATION

111. An Adjective is a word which limits the application of a noun. If we add successively the words 'good,' 'three,' and 'these' to the noun 'men,' we gradually reduce the number of persons to whom the words may refer ; 'good men' are only a class of men ; 'three' limits the number of good men spoken of, and 'these' shows that some particular three good men are intended.

112. Adjectives are used either Attributively or Predicatively.

An Adjective is used Attributively when it is immediately connected with the noun, forming a kind of compound with it—*e.g.* :

'He makes *sweet* music with the *enamell'd* stones,
Giving a *gentle* kiss to *every* sedge.'
Two Gentlemen of Verona, II. vii., 28, 29.

An Adjective is used Predicatively when it forms the complement of a verb of incomplete predication—*e.g.* :

'Were man
But *constant*, he were *perfect*.'
Two Gentlemen of Verona, V. iv., 118, 119.

113. Adjectives are classified according to the way in which they limit the application of the noun. If they limit by pointing out, they are demonstrative; if by describing, they are qualitative; if by stating the amount or number, they are quantitative.

1. Demonstrative:

(a) The definite article *the*.

(b) The pronominal adjectives:

(i.) Real demonstrative—*e.g., this, that, such, same, you, yonder.*

(ii.) Possessive—*e.g., my, your, his.*

(iii.) Interrogative—*e.g., what? which?*

(iv.) Relative—*e.g., what, which.*

(c) The ordinal numerals—*e.g., second, thirtieth.*

2. Qualitative:

(a) Pure adjectives—*e.g., black, small, bright, earthly, strange, senseless.*

(b) Verbal adjectives—*e.g., haunted, labouring.*

(c) Nouns used as adjectives—*e.g., whirlwind wings, marble bonds, summer winds.*

3. Quantitative;

(a) Adjectives denoting how much; *as, enough, little, much, no, none, some, third, whole.*

(b) Numeral adjectives with the exception of ordinals—*e.g., one, no, none, twenty, both, sevenfold, any, all, certain, divers, few, many, several, some.*

(c) The indefinite article, *a, an.*

(d) The distributive pronouns: *each, every, either, neither.*

114. Adjectives are frequently used as substantives.

(a) Abstract: 'The *sublime* and the *beautiful*'; 'We banish *quiet* from the soul'; 'The *present's* still a cloudy day.'

(b) Concrete: 'The *rich* he hath sent empty away'; 'Blessed are the *meek*.'

‘Then *cold* and *hot* and *moist* and *dry*
In order to their stations leap.’

DRYDEN: *Song for St. Cecilia's Day*, 1687.

Some take the plural inflexion, so completely have they become nouns—e.g., *Italians*, *Christians*, *seniors*, *elders*, *criminals*, *eatables*, *blacks*, *fours*.

115. *An* (O. E. *án*, one) and *a* are sometimes called Indefinite Articles; *the* a Definite Article (L. *articulus*, a little joint). When these words are true articles they do not limit the application of the noun; they simply make the sentence more flexible. ‘A burnt child dreads the fire’ means exactly the same as ‘Burnt children dread fire.’ *An* is used in speaking of any individual of a class; *the* in speaking of a special individual, or of a whole class. *An* (*a*) and *the* cannot be used predicatively.

A, the shortened form of *an*, is used before consonantal sounds, irrespective of the way in which those sounds are represented in writing; thus, *a bowl*, *a ewe*, *a fever*, *a harp*, *a one-eyed monster*, *a united front*, *a yew*. *An* is used before vowel sounds; thus, *an eye*, *an hour*. With long words beginning with sounded *h* and accented on the second syllable, the usage is varied; thus we may say *an hysterical woman* or *a hysterical woman*.

116. Numerals may be classified thus:

A. Definite	{	Cardinal; as, <i>one</i> , <i>four</i> , <i>hundred</i> .
		Ordinal; as, <i>first</i> , <i>fourth</i> , <i>hundredth</i> .
		Distributive; as, <i>two by two</i> , <i>three each</i> .
		Multiplicative:
		Native; as, <i>two-fold</i> , <i>three-fold</i> .
		Romance; as, <i>double</i> , <i>duplex</i> , <i>treble</i> .
		Fractional; as, <i>half</i> , <i>three-quarters</i> .

B. Indefinite; as, *any*, *all*, *few*, *many*, etc.

Cardinal, Ordinal, and Indefinite Numerals are often used as Pronouns.

All the numerals are of English origin with the

exception of the following, which are all of Romance origin :

(1) The higher cardinals : *million, billion* ; the collective : *dozen* ; and the nouns : *couple, pair, century*.

(2) The ordinals : *second, dozenth, millionth*, etc.

(3) The multiplicatives of the series : *single, double, treble*, etc. ; and *simplex, duplex, triplex*, etc.

(4) The indefinites : *certain, divers, several*.

117. The Old English cardinals were : 1, *án* ; 2, *twá* ; 3, *ðreo* ; 4, *féower* ; 5, *fif* ; 6, *six* ; 7, *seofon* ; 8, *eahta* ; 9, *nigon* ; 10, *týn* ; 11, *endleofan* (*ellefan*) ; 12, *twelf* ; 13, *ðriténe*, etc. ; 20, *twéntig* ; 30, *thritig*, etc. ; 70, *hundseofontig*, etc. ; 100, *hundred* (West Saxon for *hundertéontig*) ; 300, *ðreo hund*, etc. ; 1,000, *ðúsend*.

The corresponding ordinals are : *forma* or *fyrest*, *óðer*, *ðridda*, *féowerða*, *fifta*, *sixta*, *seofoda*, *eahteoda*, *nigoða*, *téoða*, *endleofeða* (*ellefta*), *twelfta*, *ðritéoda*, *twéntigoða*, *ðritigoða*, *hundseofontigoða*.

Other is really a comparative formed from *án*, one (see § 119). There were no ordinals corresponding to *hundred* and the higher numbers.

118. In connection with these numerals it is well to know that :

(1) The first three cardinals and all the ordinals were declined in all cases and genders.

We have a relic of the gender forms in *two* and *twain*.

Two is from *twá*, the feminine and neuter ; *twain* is from *twégen*, the masculine. Corresponding forms, 'bégen' and 'bá,' existed for 'both.'

(2) The long vowel in *nine* is due to the loss of 'g.'

(3) **Eleven** is from *ellefan*, formed from *endleofan* by assimilation. *En* = *án*, one ; *leof* or *lif*, ten. Similarly *twelve* = *twá*, two, and *lif*, ten. Another suggestion is that *lef* = left. After counting up to ten on the fingers, one left would be *eleven*, two left would be *twelve*.

(4) In the first part of *thirteen* (i.e., three + ten) metathesis (see § 57, vi.) has taken place. Cf. *third, thirty*.

(5) **Twenty** = *twegen*, two + *tig*, ten.

(6) **Third** arises by metathesis from *ðridda*.

(7) *Forma* and *fyrest* (first) are both superlative forms of *fore*.

(8). Score is derived from the perfect participle of *scieran*, to shear. It points to the custom, not yet dead provincially, of keeping accounts by cutting notches on sticks.

119. The origin of the following should be noted: Any (O. E. *ænig*), all (O. E. *eall*), enough (O. E. *genóh*), few (O. E. *fēawa*), many (O. E. *manig*), some (O. E. *sum*). Each, such, and which are compounds of *lic*, like; each (O. E. *ælc*, ever; *lic*, like), such (O. E. *sawá*, so; *lic*, like), which (O. E. *hwá*, who; *lic*, like). Every is a compound of *ever* (O. E. *æfre*) and *each*. Either is a compound = ever whether (O. E. *æg* = *á* = ever, and *hwæðer*, a comparative formed from *hwá*, who).

The same comparative suffix occurs in **further**, **other**, and **neither** (O. E. *náhwæðer*, no whether).

CHAPTER XV

THE ADJECTIVES—INFLEXION

120. Adjectives are now inflected only for comparison.

In Old English, adjectives had also inflexions to show number, gender, and case, and could be declined either as strong or weak. The weak form was generally employed after the definite article, a demonstrative, or a possessive pronoun. The declension of *gód* (good) and *góda* (the good) will illustrate these inflexions, and throw light on the forms of those of our adverbs which are derived from the old genitive, dative, or instrumental cases of adjectives.

	STRONG.			WEAK.		
	Masc.	Fem.	Neut.	Masc.	Fem.	Neut.
Sing. N., V.	<i>gód</i>	<i>gód</i>	<i>gód</i>	<i>góda</i>	<i>góde</i>	<i>góde</i>
A.	<i>gódne</i>	<i>góde</i>	<i>gód</i>	<i>gódan</i>	<i>gódan</i>	<i>góde</i>
G.	<i>gódes</i>	<i>gódre</i>	<i>gódes</i>		<i>gódan</i>	
D.	<i>gódum</i>	<i>gódre</i>	<i>gódum</i>		<i>gódan</i>	
I.	<i>góde</i>		<i>góde</i>		<i>gódan</i>	
Plu. N., V., A.	<i>góde</i>	<i>góde</i>	<i>gód</i>		<i>gódan</i>	
G.	<i>gódra</i> (all genders)				<i>gódena</i> (ra)	
D.	<i>gódum</i> (all genders)				<i>gódum</i>	

Mainly through Norman influence *a* and *u* in terminations became *e*, so that all the endings eventually became *e*. In Chaucer's time (fourteenth

century) *e* is found (1) as a mark of the plural, (2) as a mark of the weak declension, generally only in monosyllables. In the fifteenth century this *e* disappeared.

This and *that*, and some adjectives used as nouns (see § 114) are now the only adjectives which are inflected to show number.

121. Comparison is the modification made in the form of an adjective to show the extent or degree to which the quality or attribute expressed by the adjective exists in one thing as compared with another thing, or other things.

Thus we may see around us a chair, a table, and a desk, all of which may be described as 'heavy.' We may be able to lift the chair and the desk and not the table, so that we conclude that 'heaviness' exists to a greater extent in the table than in the other articles. Perhaps we find less difficulty in lifting the chair than the desk, so we conclude that the desk has more 'heaviness' than the chair. We can express the results of our observations by saying, 'The chair is heavy, the desk heavier, the table heaviest.'

122. There are three degrees of Comparison—viz., the Positive, the Comparative, and the Superlative. The Positive Degree is the adjective in its simple form, used to express some quality or attribute as existing in a thing without reference to the quality or attribute as contained in anything else—*e.g.*, 'a *brave* general.'

The Comparative Degree is the form of the adjective used to show that one thing possesses a certain quality or attribute to a greater extent than another thing—*e.g.*, 'a *braver* general'—*i.e.*, a general who has more bravery than some other with whom comparison is made.

The Superlative Degree is the form of the adjective used to show that one thing possesses a certain quality or attribute to a greater extent

than any other thing with which comparison is made—*e.g.*, ‘The *bravest* general’—*i.e.*, the general who has more bravery than any one of those with whom comparison is made.

123. The following adjectives do not admit of comparison :

- (1) Demonstrative Adjectives—*e.g.*, *this*.
- (2) Quantitative Adjectives, except *many*, *much*, *little*, *few*.
- (3) Qualitative Adjectives formed from the names of :
 - (a) places—*e.g.*, *Asiatic* ;
 - (b) persons—*e.g.*, *Shakespearian* ;
 - (c) materials—*e.g.*, *wooden*.

And those that express :

- (d) geometrical shape—*e.g.*, *circular* ;
- (e) time—*e.g.*, *annual* ;
- (f) colour—*e.g.*, *purple* ;
- (g) qualities, the amount of which cannot vary—*e.g.*, *dead*, *living*, *eternal*, *empty*, *full*, *unique*, *universal*. Many of these can, however, be compared when used in a sense not strictly literal ; thus Shakespeare says in ‘A Midsummer Night’s Dream’ : ‘Strike *more dead* than common sleep of all these five the sense.’

124. There are two regular methods of forming the Comparative and Superlative :

(i.) By adding to the positive *-er* to form the comparative and *-est* to form the superlative. This rule is observed in the case of :

- (a) Monosyllabic adjectives—*e.g.*, *hard*, *hard-er*, *hard-est*.
- (b) Many dissyllables, especially those ending in *-ble*, *-er*, *-ow*, or *-y*, or having the accent on the last syllable—*e.g.*, *able*, *tender*, *mellow*, *giddy*, *polite*.

(ii.) In other cases by using the adverbs *more* and *most* before the positive—*e.g.*, *pensive*, *more pensive*, *most pensive* ; *radiant*, *more radiant*, *most radiant*.

The former method was the one employed in O. E., in which the

endings were *-ra* and *-ost* respectively. The latter, the analytic method, is due to the influence of Norman-French, and made its first appearance in Robert of Gloucester's Chronicle (1298). Though the method is French, the adverbs *more* and *most* are English.

The addition of the inflexional suffixes *-er*, *-est* causes some changes in spelling :

(a) Final *-e* in the positive disappears—*e.g.*, *pale*, *pal-er*, *pal-est* ; *feeble*, *feebl-er*, *feebl-est*.

(b) A single final consonant is doubled after a short vowel in monosyllables and in some dissyllables—*e.g.*, *sad*, *sad-d-er*, *sad-d-est* ; *cheerful*, *cheerful-l-er*, *cheerful-l-est*.

(c) Final *-y* preceded by a consonant becomes *-i*—*e.g.*, *sprightly*, *sprightlier*, *sprightliest* ; *dry*, *drier*, *driest* ; but *shy* and words ending in *-y* preceded by a vowel retain *-y*—*e.g.*, *gay*, *gayer*, *gayest*.

125. The comparisons which are generally called Irregular may be classified as follows :

(i.) Those in which the addition of the ordinary suffix is accompanied by a change of the root-vowel. These have a regular comparison also :

old	older, elder	oldest, eldest
late	later, latter	latest, last
nigh, near	nigher, nearer	nighest, nearest, next

Elder, Eldest show mutation caused by the suffix (see § 66). They can only be used in speaking of persons.

Last is merely a contracted form of *latest*. In *latter* the doubled *t* marks the shortness of the preceding vowel. *Latter* and *last* are used of order in a series, *later* and *latest* of time.

Nigh was in O. E. *néah*, and was compared thus : *néah*, *néarra*, *niehst* (later *nehsta*, *nexta*). These became M. E. *neh*, *ner*, *next*.

Near is, therefore, really a comparative, and nearer a double comparative. Shakespeare uses *near* as a comparative several times, thus :

‘ Better far off than near, be ne’er the *near*.’

Richard II.

Next is a contracted superlative.

(ii.) A few adjectives of which the comparative and superlative are from different roots :

good	better	best
bad, evil, ill	worse	worst
little	less	least
much, many	more	most

Better comes from a root *bat*. Best is a contracted superlative : *betest* > *betst* > *best*.

Worse and worst are contracted forms. In Gothic the comparative was *wairs-iza*, and in O. E. *wiersa*. The O. E. superlative was *wierrest*, which stands for *wiers-est*, the interchange of *r* and *s* being quite common.

Less, least are the contracted comparative and superlative of an old root *las*, 'infirm.' Less refers to amount, and is singular ; the corresponding numeral is *fewer*.

More is used to mean 'greater' and 'more in number.' It is derived from the O. E. *māra*, used as the comparative of the adjective *micel*, 'great,' and has been confused with *moe*, which is from O. E. *má*, a comparative adverb, used also as an indeclinable noun meaning 'more in number.'

(iii.) Some have no regular positive, and have been formed for the most part from adverbs or prepositions. They have a superlative suffix *-most*. This is not the adverb 'most,' but is derived from *-mest*, which consists of a superlative suffix *-m* and the regular superlative ending *-est*.

(fore)	former	foremost	first
(forth) far	further, farther	furthermost	furthest, farthest
hind	hinder	hindmost	hindermost
(in)	inner	inmost	innermost
(out)	outer	outmost	outermost
	utter	utmost	uttermost
up	upper	upmost	uppermost

Former contains the superlative suffix *-m* as well as the comparative suffix *-er*. Foremost is a double superlative, as are all those ending in *-most*.

First is the mutated form of *fore* + *est*.

Further is derived from O. E. *furðra*, and was the comparative of *fore*, not of *forth*. The comparative suffix *-ther* is also found in *other*, and *whether* (see § 119).

Farther, farthest, were in O. E. *fierra*, *fierrest*. They owe their *-th* to false analogy with *further*, *furthest*. *Farther* means 'more distant'; *further*, 'more to the fore'; but the distinction is not always observed.

126. The preceding paragraphs show that two O. E. comparative suffixes, viz., *-ther* and *-er*, and two O. E. superlative suffixes, *-m* and *-est* are still found in English. All Adjectives irregularly compared are of native origin.

127. Some comparatives of Latin origin and a few of English origin are now treated as positives, and consequently cannot be followed by 'than.' Amongst those of Latin origin are *anterior*, *exterior*, *inferior*, *interior*, *junior*, *major*, *posterior*, *senior*, *superior*. The English ones include: *elder*, *former*, *inner*, *outer*, *under*, *upper*.

128. Parsing of Adjectives.

'The fulness of *your* bliss, I feel—I feel it *all*
O evil day! if I were *sullen*
 While Earth herself is adorning,
This sweet May-morning,
 And *the* children are culling
 On *every* side,
 In *a thousand* valleys *far* and *wide*
Fresh flowers.'

WORDSWORTH: *Ode on
 Intimations of Immortality.*

- | | |
|-----------------|--|
| <i>your</i> — | Adjective demonstrative, pronominal, used attributively, limiting 'bliss.' |
| <i>all</i> — | Adjective quantitative, used attributively, limiting 'fulness.' |
| <i>evil</i> — | Adjective qualitative, pos. deg., used attributively, limiting 'day.' |
| <i>sullen</i> — | Adjective qualitative, pos. deg., used predicatively, limiting 'I.' |

- this*— Adjective demonstrative, pronominal, sing. num., used attributively, limiting ‘May-morning.’
- the*— Adjective demonstrative, definite art., limiting ‘children.’
- every*— Adjective quantitative, distributive, limiting ‘side.’
- a thousand*— Adjective quantitative, cardinal numeral, used attributively, limiting ‘valleys.’

The remaining adjectives in this passage may be parsed after one of these models.

QUESTIONS.

1. State and exemplify the rules for the comparison of adjectives: (a) regularly, (b) irregularly.
2. Explain the forms of the comparative and the superlative of each of the following adjectives: *old, nigh, late, good, bad, little, much, fore*.
3. How do you account for the *th* in *farther*? Explain the forms: *other, rather, ere, after, first, over, foremost, upmost*.
4. Name the kinds of adjectives, and state which of them do not admit of comparison. Comment on the words *lunar, supreme, square, English, red*, in this connection.
5. Define the terms ‘Attributive’ and ‘Predicative,’ as applied to adjectives. Give examples. Quote instances of the use of double comparatives and superlatives by Shakespeare.
6. Name the kinds of numerals, and give one example of each. Account for the separate forms *two* and *twain*.
7. What is the origin of the words *ten, eleven, twelve, hundred, thousand, score, twenty, million, dozen, second, fortnight*? Give the Old English forms of the first nine ordinal numerals.
8. What do you understand by the terms ‘Distributive’ and ‘Multiplicative’? Give the series (a) Teutonic, (b) Romance, of the Multiplicatives corresponding to 1-10.
9. Tell the history of the words *one, both, few, many, that*. Give the first three Ordinal Adverbs.
10. Name some classes of adjectives which are almost entirely of native origin.

CHAPTER XVI

THE PRONOUN

129. A Pronoun is a word used instead of a noun; or, in other words, 'A Pronoun is a word which stands for a person or thing without being a name for it.' Pronouns are used rather than nouns:

(a) In speaking of ourselves or in addressing others. Thus, we say, 'How are you this morning?' 'I am very well, thank you'; and very rarely, 'How is Tom this morning?' 'Tom's very well, thanks, Bill.' Wordsworth says:

'Why, William, sit *you* thus alone,
And dream your time away?'

And not

'Why, William, sits William thus alone,
And dreams William's time away?'

(b) To avoid the repetition of a noun already used; so Wordsworth, speaking of the search for Lucy Gray, says:

'At daybreak on a hill *they* stood
That overlooked the moor.'

He might have said, 'At daybreak the wretched parents stood on a hill, and the hill overlooked the moor'; but how cumbrous the sentence would be!

(c) In asking for information about a person or thing unknown. 'Who is this?' and 'What is here?' are questions asked by those who saw Tennyson's 'Lady of Shalott' floating by. They might have said, 'Can a person tell the name of the person in the boat?' 'Can a person tell the significance of the dead body in the boat?' but how long and pointless these questions would be!

Without pronouns our speech would lack variety, names would have to be repeated, questions would be long and often obscure, sentences would be disjointed, and speculations on the unknown would be difficult.

130. Pronouns may be classified thus :

(i.) Personal—

(a) Simple—*e.g., I, you, they.*

(b) Reflexive and Emphatic—*e.g., myself, yourselves.*

(c) Possessive :

(1) Substantive—*e.g., mine, yours.*

(2) Adjective—*e.g., my, your.*

(d) Demonstrative—*e.g., he, she, it.*

(ii.) Demonstrative—*e.g., this, those.*

(iii.) Interrogative—*e.g., who? which?*

(iv.) Relative—*e.g., who, which.*

(v.) Indefinite, including Distributive—*e.g., anyone, somebody, each, either.*

Some grammarians consider these as eight distinct classes, viz., Personal, Reflexive, Possessive, Relative, Interrogative, Demonstrative, Indefinite, Distributive.

[The mnemonic DRIP, DRIP contains the eight initial letters.]

131. Many pronouns can be used both substantively and adjectively—that is, they can be used with or without a noun. In the sentence, ‘What man is he that lusteth to live?’ ‘what’ is used adjectively; in ‘What do you want?’ ‘what’ is used substantively. The pronominal adjectives may be classified as :

Possessive—*e.g., my, their* ; Demonstrative—*e.g., this, those* ; Relative—*which, what* ; Interrogative—*which, what* ; Indefinite—*e.g., any, other* ; Distributive—*e.g., each, either.*

THE PERSONAL PRONOUN.

132. A Personal Pronoun is one which is used instead of the name :

(a) Of the person speaking—*e.g., I* (First Person); or,

(b) Of the person (or thing) spoken to—*e.g., you* (Second Person); or,

(c) Of the person (or thing) spoken of—*e.g., he* (Third Person).

The third personal pronoun is sometimes classed with the Demonstratives. It is perhaps better regarded as Personal when it is used merely to avoid the repetition of a noun, and as Demonstrative when it stands for 'this one,' or 'that one,' 'this person' or 'that person.' Thus, in 'Oberon was King of the fairies. *He* quarrelled with his queen, Titania,' *he* stands for 'Oberon,' and is, therefore, appropriately described as Personal; but in the sentence 'Are not you *he* that frights the maidens of the villagery?' *he* stands for 'that person,' and should, therefore, be called a Demonstrative Pronoun.

133. A comparison of the Old English and Modern English declensions of the Personal Pronouns is instructive :

O. E.				MOD. E.			
Pronoun of First Person.				Pronoun of First Person.			
Singular.				Singular.			
Plural.				Plural.			
Nom.	ic	wé		Nom.	I	we	
Gen.	mín	úre		Pos.	mine, my	our, ours	
Dat.	mé	ús	}	Obj.	me	us	
Acc.	mé (mec)	ús (usic)					
Pronoun of Second Person.				Pronoun of Second Person.			
Nom.	þú	gé		Nom.	thou	ye, you	
Gen.	þín	éower		Poss.	thine, thy	your, yours	
Dat.	þé	éow	}	Obj.	thee	you, ye	
Acc.	þé (þec)	éow (eowic)					
Pronoun of Third Person.				Pronoun of Third Person.			
M. F. N. M.F.N.				M. F. N. M.F.N.			
Nom.	hé	héó	hit hí	Nom.	he	she	it they
Gen.	his	hire	his hira	Gen.	his	her, hers	its their, theirs
Dat.	him	hire	him him	Obj.	him	her	it them
Acc.	hine	hí	hit hi				

In O. E. the first two personal pronouns were also fully declined in the dual number, the nominatives being *wit* (we two), *git* (ye two).

134. Many of the Personal Pronouns have undergone little or no change in form. *Me, we, us, he, his, him* are written as they were in O. E.; *mine, thine, thee* have taken a final *e* to denote that the preceding vowel is long; *her* has lost a final *e* to show that the vowel is short; *I* has lost a

guttural; *it* has lost an initial *h*, a loss not infrequent in English words; the old initial sound of the second personal pronoun is represented by *y*. The change of long *u* to *ou* in *our* and *thou* is quite a regular one (see § 56).

135. The Personal Pronouns have still three separate case forms, singular and plural, and in the third person singular the three genders are marked. The first and second persons do not need distinctions of gender. In Old English the accusative and dative had distinct forms in the third person, but in Modern English only the dative form survives, and is used both for the direct and the indirect object.

Him, her, and them contain old dative suffixes: *-m* (masculine singular; cf. *whom*), *-r* for *-re* (feminine singular), and *-m* (plural; cf. *'em*, a contraction of the old dative plural *hem*).

The possessive inflexions are considered in § 138 below.

It retains the neuter suffix *-t*, as do *what* and *that*. (*H*)*it* was the neuter of *he*.

136. Two great changes have taken place in the use of the second personal pronouns:

(1) Originally the singular forms, *thou*, *thine*, *thee*, were regularly used. Later they were only used in addressing an inferior, or in speaking familiarly with friends or contemptuously to strangers. They are now found only in prayers and in poetry.

(2) *Ye* was nominative, *you* objective. *You* is now the common form of both cases.

137. *She*, *they*, *their*, *them*, are not derived from the pronouns; they come from the definite article, which has also given us the demonstrative *that* and the pronominal adverb *the*. In Old English the definite article was fully declined:

	M.	Singular. F.	N.	Plural. M. F. N.
Nom.	sé	séo (she)	þæt (that)	þá (they)
Acc.	þone	þá	þæt	þá
Gen.	þæs	þære	þæs	þára (their)
Dat.	þæm	þære	þæm	þæm (them)
Instr.	þý (the —e.g., 'the more the merrier')		þý	þæm

Sé and séo were in later Old English replaced by þé, þéo, forms due to Scandinavian influence.

138. A Possessive Pronoun is one which stands instead of the possessive case of a Noun.

The Possessives may be grouped according to their origin as (i.) primary forms—i.e., those which existed in the oldest English, viz., *mine, thine, his, her, our, your, their*, the possessive inflexions being *-s, -n, -r*; (ii.) secondary or derived forms, viz., *my, thy, hers, its, ours, yours, theirs*.

My and thy are shortened forms due to the loss of *n* before words beginning with a consonant, just as *an* is shortened to *a*. Hers, ours, yours, theirs have two possessive inflexions, *-r* (*-re, -ra*) and *-s*.

These double possessives first made their appearance in the Northern dialect, where Scandinavian influence was strongest.

His was the genitive case singular, masculine and neuter, in Old English and in later English down to the seventeenth century.

Its was introduced because the connection of *his* with *it* (O. E. *hit*) was obscured. *Its* is first found in English literature in Florio's 'Worlde of Wordes' (1598). Shakespeare uses *his, it*, and sometimes, in his later plays, *its*, as the neuter genitive. Thus, in the 'Tempest' (1610) we get '*its* sweet air' (I. ii., 393), '*of it* own kind' (II. i., 163), '*I* will rend an oak and peg thee in *his* knotty entrails' (I. ii., 295). *Its* is not found in the Authorised Version of the Bible (1611); Milton (d. 1674) uses it, but not frequently; Dryden (d. 1700) uses it freely.

Another classification of Possessives is based on their use in a sentence. They are either (1) adjectives, viz., *my, thy, his, her, its, our, their*; or (2) substantives, viz., *mine, thine, his, hers, ours, yours, theirs*. Some grammarians regard all possessives as adjectives used either attributively as *my*, or predicatively as *mine*. *Mine* and *thine* were once used attributively before vowels, e.g.:

‘*Mine* ear is much enamoured of thy note;

So is *mine* eye enthralled to thy shape.’

(*Midsummer-Night's Dream*, III. i., 141, 142.)

139. A Reflexive Pronoun (L. *reflectere*, to bend back) is one which shows that the direct or indirect object of an action is the same as the doer of the action.

Thus in the sentence, ‘I have outlived *myself* by many a day,’ the object ‘*myself*’ and the subject ‘I’ stand for the same person.

The Reflexive Pronouns are: *myself, thyself, ourselves, yourselves, himself, herself, itself, themselves*.

In Old English, as there were no distinct forms for the Reflexives, the simple personal pronouns were used in a reflexive sense. This use of the personal pronouns has not entirely died out even now; we occasionally hear such expressions as ‘I bethought *me* of the heroes of the past.’

On the other hand, the forms in *-self* are frequently used merely for emphasis—e.g., ‘I did it *myself*’; ‘Yet now despair *itself* is mild.’

It was for this latter purpose that *self* (the equivalent of L. *ipse*) was used in Old English. It was an adjective, and could be used with the personal pronouns in all cases. Later, *self* was added to (1) the nominative as *ich self*, (2) the dative as *ich me self, he him self*, though sometimes the genitive replaced the dative, as *I mi self*, showing that *self* was beginning to be considered as a substantive, which it is in Modern English—e.g., ‘love of *self*.’ From this genitive use we get *myself, yourself, thyself, ourselves, yourselves*; while from the dative or accusative, which were confused, we have *himself, herself, itself, and themselves*. *Oneself* and *one's self* are modern forms.

THE DEMONSTRATIVE PRONOUN.

140. A Demonstrative Pronoun is one which is used to point out—e.g., '*These* came out of great tribulation.'

The Demonstrative Pronouns are: *this*, *that*, *these*, *those*. The other demonstratives, *such*, *same*, *yon*, *yonder*, are commonly used only as adjectives. In the following sentence *such* is used as a pronoun: 'I have known flatterers; *such* are not to be trusted.'

This refers to a nearer object; *that* to a farther one. When the nouns for which they stand have already been used, *this* refers to the latter, *that* to the former. *These* is now used as the plural of *this*; *those* as the plural of *that*.

141. That (O. E. *þæt*) was in Old English the neuter of the definite article (§ 137).

This was in Old English a demonstrative, formed by the addition of the particle, *-se*, *-si*, to the definite article. It was fully declined: masc. *ðes*, fem. *ðeos*, neu. *ðis*, plural *ðás*.

These and those are both derived from *ðás*. The distinction in their use is a modern one.

INTERROGATIVE AND RELATIVE PRONOUNS.

142. The Interrogative Pronouns (L. *interrogare*, to ask), are: *who*, *what*, *which*, *whether*. They are used in asking questions.

Who is of common gender; *what* is neuter; *whether* may be masculine, feminine, or neuter.

Which differs from *who* and *what* in that it implies that a selection is to be made from a known group.

Whether demands the choice of one of two.

143. The Interrogative Pronouns are all derived from *who* (O. E. *hwá*). *What* (O. E. *hwæt*) was formed by adding to *hwá* the neuter suffix *-t*. *Which* (O. E. *hwilc*) is a disguised compound of *hwá*, *who*, and *lic*, *like* (see § 119).

Whether (O. E. *hwæðer*, which of two) is merely *hwá* with the rare comparative suffix *-ðer* (see § 119).

Which and *whether* were adjectives in Old English.

Who was fully declined in the singular in Old English, as it is now.

	OLD ENGLISH.		Neu.	MODERN ENGLISH.	
	Masc.	Fem.		Masc.	Fem.
Nom.	<i>hwá</i>		<i>hwæt</i>	<i>who</i>	<i>what</i>
Gen.		<i>hwæs</i>			<i>whose</i>
Dat.		<i>hwæm</i>	}		<i>whom</i>
Acc.	<i>hwone</i>				
Instr.			<i>hwý</i>		

The old instrumental *hwý* is the modern adverb *why*. For the *-s(e)* and *-m* of *whose* and *whom* (see §§ 135 and 138).

144. A Relative Pronoun (L. *relativum*, used as the supine of *referre*, to bear back) is one which refers to a noun or pronoun, and joins clauses.

The noun (or its equivalent) referred to is called the Antecedent (L. *antecedentem*, going before).

The name Relative is not altogether satisfactory, for it does not call attention to the essential difference between this and the other classes of pronouns. The distinguishing characteristic of a Relative Pronoun is its conjunctive force. The Demonstratives and the Third Personal Pronoun generally refer to an antecedent noun or pronoun, but they do not join the clause in which they stand to that containing their antecedent. Consider the pronouns italicised in the following passage :

‘ He found a Woman in the cave—

A solitary Woman—

Who by the fire was spinning,

And singing as *she* spun.’

SOUTHEY’S : *Thalaba*.

Both ‘*who*’ and ‘*she*’ refer to ‘*Woman*,’ but while we could substitute ‘*the woman*’ for ‘*she*’ it would be necessary to say ‘*and the woman*’ for ‘*who*.’

145. The Relative Pronouns are : *who*, *what*, *which*, *whether*,

that, and the compounds formed by adding *-ever* or *-soever* to the first three. Sometimes *as* and *but* have the force of relatives.

The simple relatives are declined thus :

Nom.	who	what	which	that
Poss.	whose		[whose]	[whose]
Obj.	whom	what	which	that

They have no special forms for the plural, and only *who* is fully declined in the singular. *Whose* may be used to supply the want of a possessive of *that* and *which*; but *of which* is generally used when the antecedent stands for a thing.

146. In usage the relatives are thus distinguished :

Who can only be used for persons—*e.g.*, ‘All *who* understood, admired.’

What is only used for things, and its antecedent is always understood—*e.g.*, ‘Our own weakness shows us *what* we are.’ ‘Don’t hear *what* they say of his birth.’ In Middle English it had *that* for antecedent.

Which is used when the antecedent stands for a thing or an animal, or when it is a collective noun—*e.g.*, ‘Sweet is the love *which* Nature brings’; ‘I have found my sheep *which* was lost’; ‘The opposition consisted of two parties *which* had once been hostile to each other.’ *Which* was once used for persons; thus, ‘Our Father, *which* art in heaven.’

That is used for persons and things—*e.g.*, ‘I remember well to have seen one *that* knew and loved him’; ‘Nature never did betray the heart *that* loved her.’ ‘Sweet is the love *that* Nature brings.’

Who and *which* were once interrogatives only, while *that* was first a demonstrative. To their old force the relative force has been added, and this accounts for the difference in their usage in Modern English.

As interrogatives *who* and *which* ask for information, and as relatives they supply some new facts about the antecedent; *that* as a demonstrative limits by pointing out, and as a relative it keeps this restrictive force. When the antecedent requires

to be indicated more precisely, *that* must be used as the relative; thus, 'Fox was one of the greatest orators *that* had appeared in England.' The substitution of *who* for *that* would make the subordinate clause mean, 'And he had appeared in England.' On the other hand, if the antecedent is already fully limited, *that* cannot be used; thus, 'My father, *who* is getting old, is still active.' The use of *that* would imply the possibility of a plurality of fathers, one of whom was pointed out. So there is nothing wrong in saying, 'My brother, *that*,' etc., because one may have several brothers, and it may be necessary to give clearer indications as to the one spoken of.

The force of these remarks will, perhaps, be clearer if we try to substitute an explanatory parenthetical clause for the relative clause in the last two sentences. We can say, 'My brother—I mean the one growing old,' etc.; but it would be absurd to say, 'My father—I mean the one growing old,' etc.

A preposition governing *that* is placed after it; thus, 'These are the toys *that* I spoke of.'

147. The relative is frequently omitted. In Shakespeare there are some instances of the ellipsis of the relative as subject—*e.g.*:

'This is he, my master said,
Despised the Athenian maid.'

Midsummer-Night's Dream.

Such expressions as 'There is a gentleman below desires to see you' (Sheridan) are still occasionally heard, but as a rule it is only in the objective case that the relative may be omitted in Modern English—*e.g.*, 'I will teach him the songs I sing here'; 'He loved the children he saw in his daily round.'

More rarely the antecedent is omitted; thus: 'Who steals my purse steals trash'; 'Whom the gods love die young.'

148. *As* is used with the force of a relative after *same* and *such*—*e.g.*:

'We are such stuff *as* dreams are made on.'

SHAKESPEARE: *Tempest.*

But is sometimes equivalent to a relative after a negative clause—e.g.:

‘There’s not the smallest orb which thou behold’st
But in his motion like an angel sings.’

SHAKESPEARE: *Merchant of Venice*.

149. The following are the chief stages in the history of the appearance of the relative pronouns in English:

- (i.) Old English had no relative pronoun. Its place was supplied by the demonstrative (the definite article) *sé, séo, þæt*, or by the indeclinable *þe*, or by *þe* in combination with a declinable pronoun.
- (ii.) In the thirteenth century *þe* and *þæt* were both used as indeclinable relatives.
- (iii.) At the beginning of the fourteenth century *that* was the ordinary relative.
- (iv.) Later, in addition to *that*, the oblique cases of *who* began to be used as relatives; and towards the end of the century the nominatives *who* and *which* were also so used, but preceded by *the*.
- (v.) In the fifteenth century all the modern relatives were in use, but *who* was not common till the end of the sixteenth century.

THE INDEFINITE PRONOUN.

150. An Indefinite Pronoun is one which does not point out with precision the person or thing for which it stands.

The Indefinite Pronouns are: *anything, anybody, aught, naught, somebody, someone, something, nobody, nothing, no one*. The adjectives *one, all, any, few, certain, other, many, some* are sometimes used as Indefinite Pronouns.

Aught < O. E. *á-wiht*, any whit, anything. *Wiht* is found in Modern English as ‘wight’ and ‘whit.’

Naught < O. E. *ná-wiht* (*ne-á wiht*) is the negative of *aught*. ‘Not’ is a contraction of *naught*. The expression ‘Not a whit’ is, therefore, redundant.

One is the numeral adjective, but it seems to have been confused with the French indefinite pronoun *on*.

One = Fr. *on*—e.g., ‘One says.’

One = 'a certain' (L. *quidam*)—e.g., 'One Simon, a tanner.'

One = 'first,' in 'The *one* was white, the other black.'

One = 'the same' in 'That's all *one* to me.'

One has a plural—*ones*, and a possessive—*one's*.

For *any, all, few, many, other, some*, see Chap. XIV.

151. A Distributive Pronoun is one which denotes all the individuals of a class regarded separately.

The Distributive Pronouns are: *each, every, either, neither*. They are also used as adjectives (Chap. XIV.).

The forms *each other, one another*, express reciprocal action, and are sometimes called Reciprocal Pronouns. They are, however, independent pronouns with separate functions to perform, though the fact is obscured by the use of the plural verb. 'They love each other' = 'They love each the other—i.e., each (subject) loves the other (object); 'They love one another' = 'They love each one every other'—i.e., each one (subject) loves every other (object).

152. Parsing of Pronouns.

'Richard except, *those whom we* fight against
Had rather have *us* win than *him they* follow ;
For *what* is *he they* follow ? truly, gentlemen,

* * * * *

One that made means to come by *what he* hath.'

(*Richard III.*, V. iii. 243-248).

Those—Pronoun demonstrative, plural, com., nom. case, subject of 'had . . . have.'

whom—Pronoun relative, plural, com., to agree with its antecedent 'those,' obj. case, governed by 'against.'

we—Pronoun personal, first, plural, [masc.], nom. case, subject of 'fight.'

us—Pronoun personal, first, plural, [masc.], obj. case, governed by 'had . . . have.'

him—Pronoun personal (demonstrative), third, sing, masc., obj. case, governed by 'have.'

they— Pronoun personal (demonstrative), third, plural, com., nom. case, subject of 'follow.'

what— Pronoun interrogative, sing., neut., nom. case, subject of 'is.'

he— Pronoun personal (demonstrative), third, sing., masc., nom. case, complement of 'is.'

one— Pronoun indefinite, sing., com., nom. case, complement of 'is,' the full construction being, 'He is one,' etc.

that— Pronoun relative, sing., com., to agree with its antecedent 'one,' nom. case, subject of 'made.'

what— Pronoun relative, containing its own antecedent, neut., obj. case, governed by 'hath.'

QUESTIONS.

1. Name the classes of Pronouns, and give their subdivisions.
2. Decline the Personal Pronouns of the first, second, and third person ; underline the inflexions, and state their significance.
3. What Pronouns are derived from the Definite Article? Discuss, with reference to their history, the words : *ye* and *you*, *her*, *its*, *ours*.
4. Distinguish between the words *my* and *mine* (a) in origin, (b) in usage. Which is the older form? What similar pairs are there?
5. Give the etymology and the history of the words : *these*, *such*, *which*, *each*, *as*, *that*. Explain grammatically the phrases : *Methinks* ; *Woe is me* ; *The more the merrier*.
6. What is the essential difference between (a) a Relative and a Personal Pronoun? (b) *who* and *that* as Relatives? Give sentences to illustrate your answers.
7. What inflexions are still found in the Relative Pronouns? Give the genitive of *which*. Quote lines from Shakespeare in which *but* and *as* are used as Relatives.
8. Define Relative Pronoun, Indefinite Pronoun. Give a list of Compound Relatives, and a list of Indefinite Pronouns.
9. Illustrate the chief uses of the word *one*. Derive *naught*, *any*, *every*, *either*, *other*.
10. Parse the word *what* in the following sentences :
(a) 'I will tell you what.' (b) 'Watchman, what of the night?' (c) 'What o'clock is it?' (d) 'What man is this?' (e) 'What with the heat, and what with the dust, we could hardly tell what to do.'
11. Distinguish the uses of the various Relative Pronouns. Name some Relative Adverbs. What are Distributive Pronouns?

CHAPTER XVII

THE VERB—CLASSIFICATION

153. A Verb is a word by means of which we make an assertion.

The Verb is so called because it is *the* word (L. *verbum*, word), *i.e.*, the necessary word, in a sentence. Some parts of the verb, however, cannot by themselves make an assertion. These are the Infinitive and the Participles; the former is really a noun, and the latter are adjectives. The true verbal forms are known as the Finite Verb (L. *finis*, boundaries).

The word which stands for that about which the assertion is made is called the Subject of the Sentence, and is in the nominative case. In relation to the subject, the part of the sentence containing the assertion is called the Predicate. Thus, in the sentence 'The artillery flashed,' 'The artillery' and 'flashed' are in the relation of Subject and Predicate.

154. That which is asserted by means of the verb is a state or action; thus, 'I *am*' (state) 'monarch of all I *survey*' (action).

Actions are not necessarily physical: *love, feel, know, have, judge, beat*, all express actions.

Some actions are not confined to the doer but are exercised upon a person or thing called the object of the action. The word which stands for the object of the action is called the Object of the Verb when the verb is active. Whether we say 'An anarchist shot President McKinley,' or 'President McKinley was shot by an anarchist,' the person named President McKinley is evidently the object of the action; but only in the first sentence are the words 'President McKinley' the object of the verb. Some actions, again, are confined to the doer. Thus, when we say 'Commander Cheyne retired in 1870,' we assert an action which was not exercised upon any person or thing, but was confined to the doer. According to this distinction in their syntactical force, verbs may be classified as Transitive and Intransitive.

155. A Transitive Verb is one which indicates an action exercised directly on some object—*e.g.*, ‘He *took* her hand’; ‘He *had* no breath’; ‘True taste *hires* not the pale drudge, Luxury’; ‘The King *was crowned*,’ where the actions, *taking*, *having*, *hiring*, *crowning*, are exercised directly on the objects *hand*, *breath*, *drudge*, *Luxury*, *King*. The words, *hand*, *breath*, *drudge*, *Luxury*, are in the objective case; but in the last sentence there is no objective case, because the verb is in the passive form. In the active we should say ‘They crowned the King,’ making a sentence of the same form as the first three. It is important not to confuse the object of the action—*i.e.*, a person or thing—with the object of the verb—*i.e.*, a word.

Transitive Verbs sometimes take an indirect as well as a direct object—*e.g.*, ‘Tell me [indirect obj.] the story’ [direct obj.]. (See § 108.)

An Intransitive Verb is one which indicates a state, or an action not exercised directly on an object—*e.g.*, ‘Two beings *stood* upon a hill’; ‘The captain *arrived* yesterday’; ‘A storm *raged* last night in the English Channel.’

Transitive is derived from Fr. *transitif*, L. *transitivum*, capable of passing over; from *transire*, to go across. The prefix *in* means ‘not.’

156. Intransitive Verbs may become Transitive :

(i.) When they are used causatively :

(a) With change of form—*e.g.* :

Lay (cause to lie).

Fell (cause to fall).

Set (cause to sit).

Raise (cause to rise).

Sweep (cause to swoop).

(b) Without change of form—*e.g.* :

Intransitive.

Transitive.

Roses *grow* well here.

Gardeners *grow* roses.

Rivers *run* to the sea.

I *run* a thorn into my finger.

(ii.) When Prepositions are prefixed to them. Cf. *come* and

overcome, lie and overlie, wail and bewail, run and outrun, live and outlive.

(iii.) When Prepositions follow them, forming with them Compound Verbs. Cf. :

Intransitive.

I *laugh*.

He *looked*.

Transitive.

I *laugh at* his foibles.

He *looked over* the house.

The last sentence shows clearly that the prepositional adjunct, as it is called, is inseparable, for if we read 'over the house,' the sentence does not mean 'He viewed the house,' but 'He looked over the house to something beyond it.' That the preposition is inseparable from the verb can also be seen by turning the active into the passive, thus : 'The house *was looked over* by him'; 'His foibles *were laughed at* by me.'

(iv.) When they are used in a metaphorical sense—e.g. :

Intransitive.

I *breathe*.

It *hails*.

Transitive.

Don't *breathe* a word.

He *hailed* down oaths.

And Intransitives are apparently, but not really, Transitive :

(1) When they are followed by a noun of kindred meaning, sometimes called the Cognate Objective—e.g., 'She *died the death*'; 'Go your own *way*.'

(2) When they are followed by Objects of Duration or Extent—e.g., 'The train had *travelled twenty miles*'; 'It *cost ten pounds*.' These are Adverbial Objects. They really modify the verb, and are not objects of it. If we try to put these verbs into the Passive form, it will be seen that they are not Transitive (see § 163).

157. Transitive Verbs are sometimes used Intransitively :

(i.) When the Reflexive or Reciprocal Pronoun is omitted—e.g. :

Transitive.

He *stopped* me.

They *opened* the door.

We *moved* the stone.

He *kissed* his mother.

Intransitive.

I *stopped* (myself).

The door *opened* (itself).

The stone *moved* (itself).

They *kissed* (each other).

(ii.) When they are used in a general sense :

Transitive.	Intransitive.
She <i>teaches</i> geography.	She <i>teaches</i> for a living.
He <i>ate</i> bread and <i>drank</i> water.	He <i>ate</i> and <i>drank</i> to his heart's content.

(iii.) When they are used in a quasi-passive sense—*e.g.* :

Transitive.	Intransitive.
The lady <i>smells</i> the rose.	The rose <i>smells</i> sweet.
The butcher <i>cuts</i> the meat.	The meat <i>cuts</i> tough.
They <i>taste</i> the apples.	The apples <i>taste</i> sour.
The boy <i>eats</i> the cake.	The cake <i>eats</i> rich.

This Intransitive usage is sometimes called the Middle Voice, as verbs so used combine an Active form with a sort of Passive meaning.

158. Sometimes a Finite Verb is not sufficient by itself to make a definite intelligible assertion. Thus, if we say, 'He *seems*,' 'They *became*,' 'I *was*,' our words convey no meaning to others ; but if to the verb we add an adjective or a noun, our statements become intelligible. Thus, 'He seems a bold man' ; 'They became strong' ; 'I was beaten.' The added words are called the Complement of the Predicate, and the Verbs are called Verbs of Incomplete Predication.

A Verb of Incomplete Predication is one which requires the help of some adjective or noun (or their equivalents) to make an intelligible Predicate.

Verbs of Incomplete Predication may be classified as follows :

(i.) Verbs of *becoming*, *being*, *seeming*—*e.g.*, 'The child *is* father of the man' ; 'Night *became* day' ; 'She *appears* happy' ; 'Wings at my shoulders *seem* to play.'

Verbs in the Passive Voice may be considered as verbs of 'being,' followed by an adjective Complement—*e.g.*, 'She looked upon him, and *was* calmed and cheered.'

(ii.) The Auxiliaries—*e.g.*, *may*, *can*, *shall*, *will*, *do*. The Infinitives which follow these verbs are called Complementary or Prolative (< L. *pro-latum* ; < *proferre*, extend), because they extend or complete the meaning of the verb with which they are used.

(iii.) Some Intransitive Verbs used in a special sense—*e.g.*, *look*, *grow*, *stand*, *lie*, *walk*, *feel*, *live*—thus, ‘She *looks* charming’; ‘He *is growing* tall’; ‘He *stood* sponsor to the child’; ‘A lonely wreck *lay* she.’ It is not considered right to use an adverbial Complement after these Verbs, though Shakespeare has such expressions as ‘Why looks your grace so *heavily* to-day?’

(iv.) Transitive Verbs of *making*, *naming*, *deeming*—*e.g.*, ‘They *created* Cromwell *Protector*’; ‘The winds *made* me *their sport*’; ‘They *deemed* him *mortal*.’ Complementary Predicates of this sort are called Factitive Predicates, or Factitive Objects. Nouns so used are in the Objective Case. When the sentences are turned into the Passive the Complementary Predicates are retained, but they are then in the Nominative Case—*e.g.*, ‘Cromwell was created *Protector* by them.’

159. The term Neuter, as applied to Verbs, is used by some grammarians for Intransitive Verbs of Incomplete Predication; by others, for all Intransitive Verbs.

An Impersonal Verb is one which can only be used in the third person—*e.g.*, *it rains*, *it hails*, *it freezes*, *it thunders*, etc. The name implies that other verbs have personal inflexions.

In older English, Impersonals were commoner than they now are. *Thinks* in *methinks* (O. E. *me*, to me, *þincan*, to seem), *seems* in *me seems*, and *list* in such archaic expressions as ‘Him *listed* [it pleased him] his magic wand to wave,’ are some of these old Impersonals.

The Verb ‘be’ is sometimes called the Abstract or Substantive Verb; all other Verbs, Concrete Verbs.

An Auxiliary Verb is one which is used as a substitute for inflexion—*i.e.*, it is one which helps (L. *auxilium*, help) to express voice, mood, or tense. The

common Auxiliaries are: *be, may, have, shall, will, do*. Other Verbs are called **Notional Verbs**.

The Verbs which are commonly auxiliaries can also be used as Notional Verbs—*e.g.*, 'Whatever *is*, is right'; 'The evil that men *do* lives after them'; 'Peace *has* her victories'; 'I *will* not go away'; 'You *may* [are permitted to] come if you like'; 'Thou *shalt* not steal.'

A Defective Verb is one which has not its full complement of Tense forms.

All the anomalous verbs (§ 207) are defective—*e.g.*, *may, can*; so are *go, hight, quoth, wont, worth*; and the Impersonal Verbs, *methinks*, etc. Of *go* the preterite is lacking, and its place is supplied by *went*, the preterite of *wend*.

Quoth (O. E. *cwæð*) is the preterite of an Old English strong verb, *cwæðan*, to say, which was conjugated like *etan*, to eat (§ 198).

Wont is the Perfect Participle of an Old English weak verb, *wunian*, to dwell.

Worth is a subjunctive, used optatively, derived from O. E. *weorðan*, to become.

Hight, is called, was called, is the sole relic of a passive form found in the Oldest English. It is derived from O. E. *hátte*, which corresponds to the Gothic *hátada*, I am called.

CHAPTER XVIII

THE VERB—INFLEXION OF THE FINITE VERB

160. The Finite Verb has different forms to express Voice, Mood, Tense, Number, and Person. In synthetic languages—*e.g.*, Old English, the variations in form are due mainly to Inflexion; but in analytic languages—*e.g.*, Modern English, auxiliaries take the place of Inflexional suffixes.

VOICE.

161. Voice is the form of the Verb which shows whether the subject of the sentence stands for the doer or the object of the action expressed by the verb.

There are two voices, viz., the Active and the Passive.

The Active Voice is that form of the verb which shows that the subject of the sentence stands for the doer of the action expressed by the verb. Thus in the sentences, 'The moon *rains* out her beams,' 'We *look* before and after,' 'The world *should listen* then as I *am listening* now,' the verbs are in the Active Voice because the subjects *moon, we, world, I* stand for the persons or things which do the actions expressed by the verbs *rains, look, should listen, am listening*.

162. The Passive Voice is that form of the verb which shows that the subject of the sentence stands for the object of the action expressed by the verb. Thus in the sentence, 'Treasures *are found* in books,' the verb is in the Passive Voice because the object which is found is the thing named by the subject *treasures*.

The Passive Voice is not formed by Inflexion. All passive forms are compounds of some part of the Verb *be* and the Perfect Participle of the Verb—*e.g.*, 'From my wings *are shaken* the dews'; 'In a cavern under *is fettered* the Thunder'; 'I *shall be ruined*'; 'Not a drum *was heard*.' This method of marking the passive was the one used in Old English, the auxiliary being *wesan* (*béon*) *be*, or *weorðan*, *become*.

The only simple verb in English with a passive sense is the archaic *hight*, is called, was called (§ 159). It was freely used by Elizabethans; thus Spenser ('Faerie Queene'):

'I that hight Trevisan,' quoth he, 'will ryde.'

The simple verbs *cut, smell*, etc., which sometimes have a quasi-passive sense, have been referred to in § 157. With these should be compared

such expressions as, 'The house is building'—*i.e.*, the house is a-building ; the house is in building ; the house is being built.

163. Since the subject of a verb in the Passive Voice stands for the object of the action expressed by the verb, it is evident that only Transitive Verbs can be used in the Passive.

When an Active Construction is turned into the Passive, the Object in the Active becomes the Subject in the Passive, and the Subject in the Active is put into the objective case after the preposition 'by.' Thus :

'I' (subj.) 'bind the Sun's *throne*' (obj.), becomes 'The Sun's *throne*' (subj.) 'is bound *by me*.'

If the Verb in the Active has both a direct and an indirect object, either of them may be made the new Subject, while the other remains as a Retained Object. Thus, 'Apollo promised him a lyre,' becomes either 'He was promised a lyre by Apollo,' or 'A lyre was promised him by Apollo.'

A sentence containing an Intransitive Verb used Transi-
tively (§ 156) can be converted into the Passive. Thus we can say :

- (i.) Roses are grown by gardeners.
- (ii.) He was outlived by his wife.
- (iii.) His foibles were laughed at by me.
- (iv.) Oaths were hailed down by him.

But it would be wrong to say: 'Ten pounds were cost by it.'

164. The Verb *be* with the Perfect Participle is not always a sign of the Passive Voice. With some Intransitive Verbs—*e.g.*, *come, go, arrive, rise, fall*—it is used to mark the Perfect Tenses when the state is referred to, while *have* with the Perfect Participle denotes the Perfect Tenses when it is the action that demands our attention. Thus, 'The day has come and gone,' 'The clouds have gone as if by magic,' call attention to the action ; but, 'The day is come,' implies that the day is not over ; 'The clouds are gone,' calls attention to the state of the sky.

MOOD.

165. Moods (L. *modum*: Fr. *mode*, manner) are changes in the form of the Verb to show the way in which the action or state is thought of by the speaker.

He may regard it as :

(1) A real action or state—*e.g.*, ‘God *saved* the King’; ‘It *was* a Christian act to help him.’

(2) An action or state only as conceived by him—*e.g.*, ‘God *save* the King’; ‘*Twere* a Christian act to help him.’

(3) A command to do an action or to bring a state into existence—*e.g.*, ‘*Save* the King’; ‘*Be* a Christian, and *help* him.’

Thus there are three Moods, which may be shortly described as :

(i.) The Mood of Fact—the Indicative (L. *indicare*, to point out).

(ii.) The Mood of Conception—the Subjunctive (L. *subjungere*, to join to).

(iii.) The Mood of Command—the Imperative (L. *imperare*, to command).

166. The Indicative Mood comprises those forms of the Verb which are used in statements, in direct questions, and in suppositions about actions or states regarded as facts—*e.g.*, ‘She *was* fair’; ‘*Was* she fair?’ ‘If she *was* fair [and the speaker regards the state as actual], that accounts for his infatuation.’

167. The Subjunctive Mood comprises those forms of the Verb which are used to express that an action or state is only thought of, and not regarded as a fact.

Hence the Subjunctive is found expressing :

(1) Wish—*e.g.*, ‘Thy kingdom *come*’; ‘God *bless* you’; ‘O that I *were* there!’

(2) Purpose—*e.g.*, ‘Turn him off, lest he *trouble* you again’; ‘See that he *find* you not’; ‘Strive that thy work *prove* equal.’

(3) Concession—*e.g.*, 'Though he *slay* me, yet will I trust in Him.'

(4) Condition—*e.g.*, '*Were* he here, he would tell you the same thing.'

(5) Hypothesis—*e.g.*, '*'Twere* absurd to think otherwise.'

Many of these usages are now considered pedantic. It is instructive to compare with them the forms employed colloquially.

Literary Usage.	Colloquial Usage.
Wish—God <i>bless</i> you.	{ God <i>bless</i> you. { <i>May</i> God <i>bless</i> you.
O that I <i>were</i> there.	{ O that I <i>were</i> there. { O that I <i>might be</i> there.
Purpose—Turn him off lest he <i>trouble</i> you.	Turn him off lest he <i>may trouble</i> you.
Concession—Though he <i>slay</i> me, yet will I trust in Him.	Though he <i>should slay</i> me, yet I would trust in Him.
Condition— <i>Were</i> he here, he would tell you the same thing.	<i>If</i> he <i>were</i> here, he would tell you the same thing.
Hypothesis—' <i>Twere</i> absurd to think otherwise.	It <i>would be</i> absurd to think otherwise.

168. The following points should be noted :

(i.) The Subjunctive is occasionally found in independent clauses, especially to express a wish. In such cases it is really the Optative.

(ii.) It is more frequent in dependent clauses, especially those introduced by such conjunctions as *if*, *unless*, *although*, *though*, *whether*, *however*; but it is often replaced by the Indicative. In fact, there is a tendency in Modern English to get rid of the Subjunctive.

(iii.) The Auxiliaries, *may*, *might*, *would*, *should*, are used with the Infinitive to form a combination having the function of the subjunctive.

(iv.) The only verb which has a complete conjugation in the subjunctive, present and past, is the Verb 'be' (§ 208). Other Verbs have a distinct form for the Subjunctive only in the second and third persons singular of the present. In Old English the plural of the present and the past subjunctive ended in *-en*. This did not entirely disappear till the fifteenth century.

The use of the present Subjunctive of the Verb 'be' is considered archaic, and the second person singular is rarely used ; so that the Subjunctive, as a distinct form, only lives in the Past Subjunctive of the Verb 'be,' and in the third person singular of other Verbs. In all other parts the Subjunctive and the Indicative forms are identical.

169. Owing to the confusion of the Subjunctive and the Indicative forms, and the assumption by the Indicative of some of the functions of the Subjunctive, it is not always easy to decide which Mood has been used in a dependent clause ; but the difficulty will be considerably lessened by applying the following simple rule :

If possible, insert either (*a*) 'as the case may or may not be,' or, (*b*) 'as is the case,' after the introductory conjunction. Should the former be in accordance with the meaning of the sentence, the Verb is in the Subjunctive ; if the latter can be used, the Verb is in the Indicative, thus :

'If' (as may or may not be the case) 'they once defeat the governor, the walls of the town will be but small defence' (Subjunctive).

'Though' (as may or may not be the case) 'they dismissed him from twenty offices, he would still find fresh ones' (Subjunctive).

'If' (as is the case) 'they subscribe readily the first time, I renew my request' (Indicative).

'Though' (as was the case) 'they dismissed him from several offices, he always found fresh ones' (Indicative).

170. The Imperative Mood comprises those forms of the Verb which are used to make a command,

a request, or an exhortation—*e.g.*, ‘*Take him away*’; ‘*Be kind enough to give me a call*’; ‘*Let us pray*.’

Since commands must be addressed to the person who is to obey, and can only be given in the present, the Imperative Mood has but one person—the second, and one tense—the present. Such forms as, ‘*Now dance we a measure*,’ ‘*Thy kingdom come*,’ are Subjunctives. In the periphrastic (round-about) forms with ‘let,’ as ‘*Let us pray*,’ ‘Let’ is in the Imperative Mood, and ‘pray’ is the Infinitive.

The Subject of a Verb in the Imperative Mood is usually omitted, but such expressions as ‘*Pray thou for us*’ are sometimes found.

Prohibitions are most frequently expressed by means of the Auxiliary *do* and the infinitive, but the Simple Verb may be used; thus: ‘*Tremble not at my words*’; or, ‘*Do not tremble at my words*’; ‘*Come not near me*’; or, ‘*Don’t come near me*.’

The Imperative Mood has the same form as the second person of the Indicative.

In Old English there was a distinct form for the plural, but since the beginning of the fifteenth century the singular and the plural have been alike.

	O.E.	Fourteenth Century.	Mod. E.
Sing.	hier	her	hear.
Plural.	hier-að	{ her-eð her-e	hear.

TENSE.

171. Tenses (L. *tempus*, Fr. *temps*, time) are the different forms which a verb assumes to indicate the time to which an action is referred, and its state at that time.

As there are three divisions of time to which an action may be referred, so there are three tenses—the Present, the Past, and the Future—if time only is considered; but actions may be spoken of as being in certain states at those times, and therefore the three Tenses are subdivided according to the information which the Verb gives with regard to these states:

(i.) It may simply indicate time, and may be indefinite as regards the state, and the Tense-forms are then called Indefinite—*e.g.*, I call, I called, I shall call.

(ii.) It may indicate the action as still going on, unfinished, incomplete, imperfect, still in progress, in past, present, or future time, and the Tense-forms are then called Continuous, or Incomplete, or Imperfect, or Progressive—*e.g.*, I am calling, I was calling, I shall be calling.

(iii.) It may, on the other hand, indicate the action as done, finished, complete, perfect, in past, present, or future time, and the Tense-forms are then called Perfect or Complete—*e.g.*, I have called, I had called, I shall have called.

(iv.) Finally, it may indicate a continued or extended action, as being completed or perfect, in present, past, or future time, and the Tense-forms are then called Perfect Continuous.

We thus get twelve Tense-forms, which are illustrated in the following table in the Active Voice, and as far as possible in the Passive, there being no Perfect Continuous forms in the Passive Voice.

Table of Tenses.

Tense.		Indefinite.	Continuous.	Perfect.	Perfect Continuous.
Present	Active	I call	I am calling	I have called	I have been calling
	Passive	I am called	I am being called	I have been called	
Past	Active	I called	I was calling	I had called	I had been calling
	Passive	I was called	I was being called	I had been called	
Future	Active	I shall call	I shall be calling	I shall have called	I shall have been calling
	Passive	I shall be called		I shall have been called	

172. The Present Indefinite Tense has a variety of usages :

(i.) To express an action going on at the present time—*e.g.*, 'The kettle *boils*.'

The continuous form is the one generally employed in this sense, and in the Interrogative and the Negative is the only alternative to the forms made with the help of the auxiliary 'do'—*e.g.*, 'Is the kettle boiling?' 'Does the kettle boil?' 'The kettle is not boiling'; 'The kettle does not boil.'

(ii.) To express an action or state that is habitual—*e.g.*, 'The English are a commercial people. They *trade* with nearly all nations.'

(iii.) To express a universal truth—*e.g.*, 'A rolling stone *gathers* no moss.'

(iv.) To express a future action where the time is marked by some other word—*e.g.*, 'I *sail* on Monday for South Africa'; 'We *appear* to-morrow for the first time' (see § 174).

(v.) In graphic narration to express a past action which is vividly present to the mind—*e.g.*, 'Only yesterday he *meets* me in the street, *asks* me my name, and without waiting for a reply *walks* off.'

This is sometimes called the historic present.

(vi.) Instead of the Future Perfect—*e.g.*, 'When he *comes*' (*i.e.*, will have come) 'show him upstairs.'

173. The Present Indefinite Active and the Past Indefinite (Preterite) Active are the only two tenses which are not formed with auxiliaries.

The Continuous or Imperfect Tenses are formed by combining the appropriate part of the Verb 'be' with the Imperfect Participle.

The Perfect Tenses are formed by combining the appropriate part of the verb 'have' with the Perfect Participle. In Old English the Perfect Tenses of Intransitive Verbs, when formed with auxiliaries, took the corresponding parts of 'be' instead of 'have' (§ 174). A few verbs of Motion still form their perfects with 'be' (§ 164).

The Future Tenses are formed by combining *shall* and *will* with the Infinitive (see § 216).

By means of auxiliaries we are able to indicate the time and the state of an action with far greater precision than is possible in other languages. The advantage of Modern English over Old English, Latin, and French, is illustrated by the following comparison :

Old English.	Modern English.	French.	Latin.
Present, ic lufie	{ I love I am loving	j'aime	amo
Past, ic lufode	{ I have loved I have been loving I loved I was loving	{ j'ai aimé j'aimai j'aimais	{ amavi amabam

174. In Old English there were but two tenses as distinguished by their stems, and auxiliaries were not often used. The Present Tense was used for the Present and the Future; and the Preterite was a general tense of past time. Occasionally *sculan* (shall), and more rarely *willan* (will), are found with the Infinitive as Auxiliaries of the Future Tense, and the appropriate Tenses of *habban* (have) are sparingly employed to form the Perfect Tenses of Transitive Verbs, while the corresponding parts of *wesan* (to be) are used for Intransitive Verbs. There are a few instances of an Imperfect formed with *be* and the imperfect participle (see § 185).

Not till the fourteenth century did the use of auxiliaries to mark the Future, the Imperfect, and the Perfect Tenses become common.

NUMBER.

175. The Number of a Verb is that of its Subject. Number is no longer distinguishable by the form of the Verb, except in the Verb 'be.'

The following table of Plurals will illustrate the loss of the inflexions for Number:

PLURAL.	OLD ENGLISH.	THIRTEENTH CENTURY ENGLISH.	MODERN ENGLISH.
Pres. Indic.	hſer-að	her-eð (-en -es)	hear
Past Indic.	hſerd-on	herd-en herd-e	heard
Pres. Subj.	hſer-en	her-en	hear
Past Subj.	hſerd-en	herd-en	heard

It will be noticed that the first step in the decay is the weakening of *a* and *o* to *e*. In the fourteenth century the endings became *-e*. The fifteenth century saw the complete loss of the plural suffixes.

The forms given in brackets are dialectic variations. In Middle English there were three chief dialects, and the inflexion of the Plural of the present indicative was one of the most important distinctions between them. The Southern ending was *-eð*; the Midland *-en*; and the Northern *-es*.

PERSON.

176. Person is the form of the Verb used to show whether the subject stands for the person speaking (First Person), the person spoken to (Second Person), or the person or thing spoken of (Third Person).

The only personal inflexions of the Verb in Mod. E. are :

(1) The suffix *-est*, *-st* of the second person singular, present and preterite indicative—*e.g.*, thou hear-*est*, thou heard-(*e*)*st*; but the second person singular is rarely used, except in poetry or prayers (§ 136). This *-st* is derived from an older *-s*, to which was added, in very early times, the suffix *-t* (=thou). This suffix is found alone in *ar-t*, *wil-t*, and *shal-t*.

(2) The suffix *-s* in the third person singular, present indicative—*e.g.*, he hear-*s*, she hear-*s*.

In the addition of the suffix *-s* (*-es*) the same general principles are observed as in the formation of the plural and the possessive of nouns (see § 94). We may take as illustrations: (a) *miss-es*; (b) *fli-es*, *play-s*; (c) *halv-es*, *roof-s*; (d) *go-es*, *do-es*, *taboo-s*. Though *-s* is always written, it is *-z* that is sounded when the verb ends in a vowel or a voiced consonant.

The suffix *-eth* (*th*) for the third person singular, as in 'He *hath* a devil,' is now archaic.

177. In Old English the Verb had distinct personal forms in the Singular of the Indicative, but not in the Subjunctive (Optative).

	OLD ENGLISH.	THIRTEENTH CENTURY.	MODERN ENGLISH.
Pres. Sing. 1.	bind-e	bind-e	bind
2.	bind-est	bind-est	bind-est
3.	bind-eð	bint (bind-eð)	bind-s
Plural 1, 2, 3.	bind-að	bind-eð	bind
Past Sing. 1.	band	band	bound
2.	bund-e, hierd-est	bund-e, herd-est	bound-est
3.	band	band	bound
Plural 1, 2, 3.	bund-on	bund-en	bound

Bindan was a Strong Verb, *hieran* a Weak Verb. Strong verbs and weak verbs had the same personal endings except in the second person singular of the preterite tense. Two points need special attention :

(i.) The only living personal ending, *-s*, is not found in classical Old English (the West Saxon). It appeared first in the North, where Danish influence was strongest.

(ii.) The *-est* of the second person singular preterite tense of weak verbs has invaded the strong conjugation.

CHAPTER XIX

THE VERB INFINITE

178. The Verb Infinite comprises those Verbal forms which have not the power of making an assertion.

We have seen in the previous chapter that the forms of the Finite Verb show that the action or state is limited to a certain person or persons, at a certain time, and that it is regarded in a certain manner by the speaker. When we say 'He calls,' the Verb shows that the action is being done in present time, that the doer is one person, that he is neither the speaker nor the one addressed, and that the speaker regards the action as an undoubted fact.

No such information is given by the forms now to be considered; hence the name Infinite—*i.e.*, unbounded, unlimited.

The Verb Infinite comprises:

(1) Substantive Forms, *viz.*, the Infinitive and the Gerund; and

(2) Adjective Forms, *viz.*, the Imperfect Participle and the Perfect Participle.

THE VERB AS A NOUN.

The Infinitive.

179. The Infinitive is the simple form of the Verb, often preceded by *to*, used as an Abstract Noun.

It has the following characteristics of the Verb:

(1) It can be modified by Adverbs—*e.g.*, 'To love not wisely, but too well.'

(2) It can have a direct object—*e.g.*, ‘*To love* one’s parents. And it is a Noun in that :

(1) It can be the subject or object of a Verb—‘*To err* is human’; ‘He never forgets *to tell* us that story.’

(2) It can follow certain Prepositions—*e.g.*, *except*, *but*, *save*, *to*: ‘He never came *except* to criticize’; ‘There is nothing for it *but* to submit’; ‘They never halted *save* to rest the horses’; ‘Sophia consented *to* dance with the chaplain.’ *Cf.*, ‘What went ye out *for* to see?’

The Infinitive may be used Absolutely: ‘*To say* the truth, reason and love keep little company together’ (‘Midsummer Night’s Dream’), and in Exclamations, ‘*To think* of his doing that!’

Many Verbs are followed by an infinitive without *to*; *viz.*: *bid*, *dare*, *let*, *make*, *see*, *feel*, *hear*; *may*, *can*, *shall*, *will*, *must*, *do*, *need*—*e.g.*, ‘Bid me *discourse*’; ‘I dare *do* all that may become a man’; ‘Let me *die*’; ‘I see the heavens *laugh*.’ After *dare* and *need*, however, *to* is admissible—*e.g.*, ‘Dare *to be* a Daniel’; ‘He needs *to take* more pride in himself.’

180. In Old English the infinitive was declined as a Noun. It ended in *-an* in the Nominative and Accusative Cases, and in *-anne*, *-enne* in the Dative Case or Gerund. The latter denoted purpose, and was governed by *to*. By the twelfth century *-an* had become *-en* or *-e*, and *-anne* had become *-enne* or *-ene*. The Gerund was still preceded by *to* or *for to*, but the distinction between the Infinitive and the Gerund was not always observed. In the next two centuries the inflexions were levelled to *-en* or *-e*, and *to* became a general sign of the infinitive, except after the verbs mentioned in § 179. The history of these forms is shown in this table :

	Old English.	Twelfth Century.	Fourteenth Century.	Modern English.
Infin.	bind-an	bind-en	} bind-en(-e), or to bind-en(-e)	bind, or
Gerund.	to bind-anne(-enne)	bind-enne(-ene)		to bind

The Gerundial force still remains in such expressions as ‘House *to let*,’ ‘Eggs *to sell*,’ ‘Scissors *to grind*,’ ‘The water is good *to drink*,’ ‘The traveller was *to blame*.’

When the Infinitive has this force—*i.e.*, when it expresses purpose—it is now called the Gerundial or Dative Infinitive. When it is used as the subject or object of a verb it is known as the Simple Infinitive.

THE GERUND.

181. Many Nouns have been formed from Verbs by means of suffixes. Among the suffixes thus employed is *-ing*; thus from *steal* we get the noun *stealing*. Like other nouns, these forms in *-ing* may be used :

(i.) As the subject or object of a Verb—*e.g.*, ‘*Reading* makes a full man’; ‘He condemned the *eating* of meat.’

(ii.) After a Preposition—*e.g.*, ‘He gained a fortune by the *making* of pianos.’

(iii.) With an Adjective—*e.g.*, ‘The continual *hunting* of big game in Africa is to be deplored’; ‘Rapid *thinking* is not always accurate *thinking*.’

When used only in these ways, the forms in *-ing* are no part of the Verb Infinite; they are simply abstract Nouns, just as are *steal-th*, *grow-th*, *bir-th*—Verbal Nouns, if you wish, but only because they are formed from Verbs.

Sometimes, however, the Verbal Noun takes to itself the functions of the Verb, and then :

(i.) It may be modified by Adverbs—*e.g.*, ‘By *listening attentively* he gained much information.’

(ii.) It may, when formed from a transitive Verb, govern an objective case; thus, ‘He was injured for life by *kicking a football*.’

A Verbal Noun, which partakes of the functions of the Verb and of the Noun, is sometimes called a Gerund. All Gerunds are Verbal Nouns, but all Verbal Nouns are not Gerunds. Students will be quite safe in using the term Verbal Noun for both.

182. A Gerund is a Verbal Noun ending in *-ing* which partakes of the nature both of a Verb and of a Noun.

It may be used as the subject or object of a verb, or after a preposition, and may at the same time be modified by an adverb and, if formed from a transitive verb, govern the objective case—*e.g.*, ‘*Writing* poetry is a good exercise’; ‘He did not like *writing* quickly’; ‘I insist upon your *doing* this.’

The gerunds of the verbs *have* and *be* may be used with participles to form Compound Gerunds—*e.g.*, ‘He thanked me for *having recommended* him’; ‘After *having been stopped* on two occasions, he made no further attempt’; ‘On *being accused* of theft he became furious.’

183. In Old English a common suffix to form Verbal Nouns was *-ung*, which sometimes occurs as *-ing*. By the fourteenth century the *-ing* (*-ynge*, *-yng*) form became general, and the Noun was then confused with the Imperfect Participle, which also ended in *-ynge*, *-yng*. Next the Noun assumed the verbal functions of the Participle, and as a consequence we can now say either, ‘The picking’ (Noun) ‘of flowers in this wood is forbidden’; or, ‘Picking’ (Gerund) ‘flowers in this wood is forbidden,’ though in Old English only the former was admissible.

Morris quotes from Trevisa (1387) the sentence: ‘Wommen zeveth lyf and *fedynde* to Kynges,’ where *fedynde* (participle in form)=feeding=sustenance (Noun).

In Elizabethan English many expressions occur in which the confusion is apparent—*e.g.*, ‘Both *warbling of* one song’ (‘Midsummer-Night’s Dream’), in which the ‘of’ of the substantival form seems to have intruded itself into the participial construction. In such sentences as ‘I go *a-fish-ing*,’ ‘*A-hunting* we will go,’ the verbal noun is preserved, governed by the preposition *a-*, which stands for *on*. We now say, ‘I am going *fishing*,’ ‘We will go *hunting*,’ and the forms in *-ing* are still Verbal Nouns.

In Compound Nouns like *walking-stick*, *shooting-range*, *hiding-place*, *fowling-piece*, *setting-pin*, *fishing-rod*, the first element is the verbal noun, not the participle, as is evident if for the *-ing* form we try to substitute an adjectival clause; thus, *fishing-rod* is not *a rod which fishes*, but *a rod for fishing*, and so on.

THE VERB AS ADJECTIVE.

Participles.

184. A Participle is a verbal adjective. It is so called because it partakes of the nature both of a verb and of an adjective. It differs from other verbal adjectives just as a Gerund differs from other verbal nouns (§ 182), so that when it is derived from a transitive verb it may govern an objective case—*e.g.*, ‘There sat the veteran *mending* boots.’

There are two participles formed by inflexion, the Imper-

fect, commonly called the Present, and the Perfect, commonly called the Past. The popular terms are less exact than the others, for the form of the participle indicates merely the state of the action, and not the time; thus, 'He was *gadding* through the fields' expresses an action in past time; 'I am *troubled*' a state in the present.

The Imperfect Participle is formed by the suffix *-ing*, e.g., *sing-ing*. It is always active.

The Perfect Participle generally ends in *-en* or *-ed* (*-d*, *-t*)—e.g., *beat-en*, *defeat-ed*. It is passive when the verb from which it comes is transitive. Participles are often used purely as Adjectives of Quality—e.g., a *trained* nurse, a *drunken* man, an *inspiring* spectacle.

185. The Imperfect Participle, with the appropriate part of the verb 'be,' forms the Imperfect Tenses.

This method is employed sparingly in Old English. Thus, in the Anglo-Saxon Chronicle under the year 855 we read that Ethelwulf went to Rome and 'þær was xii monað wuniende' (staying); but it was not till the fourteenth century that this form became common.

The Perfect Participle is combined with the verb 'be' to form the Passive Voice, and with the verb 'have' to form the Perfect tenses.

When the Perfect Tenses were formed by means of auxiliaries in Old English (§ 174) *habban* (have) was used only with transitive verbs; with intransitive verbs *wesan* (be) was the auxiliary. 'Have' has now replaced 'be' except in the case of a few verbs of motion (see § 164).

Other Participles are formed by the help of the auxiliaries 'have' and 'be.' A Transitive Verb may have the following Simple and Compound Participles :

	Active.	Passive.
Imperfect.	calling	being called
Perfect.	having called	called
Perfect and Continuous }	having been calling	having been called

186. In Old English the Suffix of the Imperfect Participle was *-ende*. This had become *-inde* (*-and* in the Northern dialect) in the thirteenth century, and *-inge*, *-ing* (generally spelt *-ynge*, *-yng*) by the end of the fourteenth century :

- 'Ælc yfelwill-*ende* mon' (King Alfred, ninth century).
 'Mony a wep-*inde* eye' (Robert of Gloucester, thirteenth century).
 'We han ben wait-*yng*' (Chaucer, fourteenth century).
 'Worch-*yng* and wandr-*yng*' (Langland, fourteenth century).

The Perfect Participle had often in Old English the prefix *ge*, which was early lost in the Northern dialect, but persisted as *-y* (*z*) in the Southern till the fifteenth century. Later poets sometimes use this prefix; thus, Spenser has '*Y-clad* in mighty arms'; and Milton, '*Y-clept* Euphrosyne,' '*Y'chain'd* in sleep,' and, wrongly, 'Star *y-pointing* pyramid.'

The Perfect Participle of weak verbs was formed in Old English as in Modern English. All strong verbs once formed their Perfect Participles in *-en*. Many are now without a suffix (see § 200 (1)). The decay began with the dropping of *-n* in the Northern dialect about the thirteenth century.

QUESTIONS.

1. Define : Verb, Tense, Gerund, Participle, Subjunctive Mood.
2. Show how frequently in English transitive verbs are used intransitively and *vice versâ*. Mention some Causative Verbs.
3. What is meant by the Infinitive Mood of a Verb? What part of speech is the Infinitive? What is the Dative Infinitive, and by what other name is it known? Give a list of the verbs which do not take 'to' before a following Infinitive.
4. Explain as fully as you can the Infinitive in the phrase, 'This house to let.' Show the origin of the suffixes in '*setting* sun' and '*setting*-pin' respectively.
5. Give the fullest subdivision of an English verb into tenses that you have met with in any Grammar. Which tenses are distinguished by inflexion? In what order did these tenses come into use?
6. Explain the terms imperfect, complete, indefinite, as applied to tenses. By what other names are they known?
7. Parse all the words ending in *-ing* in the sentence: 'Darkling we went singing on our way, with our walking-sticks in our hands, tired of toiling in the town, notwithstanding the coming of spring.' Explain the terminations.
8. Define and exemplify : Auxiliary, Verb of Incomplete Predication. Conjugate, in the active and the passive, the verb 'judge' in all moods. Underline the inflexions, and explain their use.
9. Write notes on the use of the Present Indefinite Tense in Modern English.
10. Show by examples how the Subjunctive Mood can be used to express : (1) purpose, (2) wish, (3) condition. How is the place of the simple Subjunctive Mood now frequently supplied?

CHAPTER XX

CONJUGATION

187. Conjugation (L. *conjugatio* < *conjungere*, to join together) is the collection of all the forms of the verb which are used to indicate Voice, Mood, Tense, Number, and Person.

The Conjugation of an English Verb is easy, since, through the free use of Auxiliaries, all the forms except the Preterite Tense and the Perfect Participle are common. The Present Indicative, the Preterite Indicative, and the Past Participle are called the principal parts of a Verb, and their stems are called the Tense-stems, because, when they are known, all the remaining forms can be constructed.

There are two methods of forming the Preterite Tense, and Verbs may be divided accordingly into two classes, which are known respectively as Strong and Weak, or Verbs of the Strong Conjugation and Verbs of the Weak Conjugation.

A few important verbs cannot be thus classified (see § 207).

188. A Weak Verb is one which forms its Preterite Tense by adding *-ed* (*-d*, *-t*) to the present, with or without vowel change. The Perfect Participle of weak verbs has the same form as the Preterite Tense :

call	call-ed	(I have) call-ed
love	love-d	(I have) love-d
leap	leap-t	(I have) leap-t

In pronunciation, the connecting vowel is dropped, except when the present stem ends in a dental.

The choice of *-d* or *-t* is a question of euphony. Since *d* is voiced and *t* voiceless, the former is added in pronunciation, though not always in writing, to present stems ending in a voiced consonant, and the latter to those

ending in a voiceless consonant (see § 57 (ii.))—thus : *rub-b-ed*, *prize-d*, *rig-g-ed*, *live-d*; but *slep-t*, *miss-ed* (-t), *look-ed* (-t), *lef-t*. It should be noted that after an accented short vowel a final consonant is doubled before the addition of *-ed*—e.g., *rub-b-ed*, *rig-g-ed*, *wet-t-ed*.

The combination *-ayed* is sometimes written *-aid*—e.g., *lay laid* : *pay paid*.

A Strong Verb is one which forms its Preterite without any suffix, but with a vowel change. The Perfect Participle has the suffix *-en*, with or without vowel change, or is without suffix.

shake	shook	(I have) shaken
choose	chose	(I have) chosen
drink	drank	(I have) drunk

Strong Verbs are sometimes called Ablaut, Gradation (§ 66), or Irregular Verbs, but the last name is not well chosen.

In O. E., verbs were classified in the same way as in Mod. E. Weak Verbs formed their Preterite (see § 173) by the addition of the suffix *-ode*, which became *-ede* in M. E.—thus : O. E. *luf-ode* > M. E. *lov-ede* > *loved*. This suffix is said to be identical with *did*, the Preterite of *do*. The suffix of the Perfect Participle in O. E. was *-od* (*-ed*). The *-d* and *-en* of the Perfect Participle are adjective suffixes ; cf. *wooden-legged*.

189. Weak Verbs are generally derivative, and the stem can generally be found in some noun or adjective, or in the Preterite stem of a strong verb—e.g., *spark-le*, *short-en*, *raise*. Verbs of foreign origin and all new verbs are conjugated as weak—e.g., *boycot*, *boycot-t-ed* ; *torpedo*, *torpedo-ed* ; *motor*, *motor-ed*. Moreover, some scores of Old English Strong Verbs are now weak. Other names for the weak conjugation are New, Modern, Regular, and Dental Preterite Verbs. The term 'Weak' is probably due to the fact that weak verbs are derivative, and not, as is often stated, to their need of a suffix to form their Preterites.

Strong Verbs are older than Weak Verbs, and are nearly all primitive. All Strong Verbs, with the exception of the Scandinavian *take*, *rive*, *thrive*, and the French *strive*, and all Weak Verbs with vowel change, except *catch*, are of purely English origin.

190. Paradigm (Gk. *paradeigma*, a model or pattern) of English verbs in so far as the tenses are not formed by auxiliaries.

A. Weak Conjugation.

VERB FINITE.

Present Tense.

		Modern English.		Old English.	
		Indicative.	Subjunctive.	Indicative.	Subjunctive.
Sing.	1.	love	love	lufie	lufie
„	2.	lovest	love	lufast	lufie
„	3.	loves	love	lufað	lufie
Pl. 1, 2, 3.		love	love	lufiað	lufien

Imperative.

	Modern English.	Old English.
2. Sing.	love	lufa
2. Plur.	love	lufiað

Preterite.

		Modern English.		Old English.	
		Indicative.	Subjunctive.	Indicative.	Subjunctive.
Sing.	1.	loved	loved	lufode	lufode
„	2.	lovedst	loved	lufodest	lufode
„	3.	loved	loved	lufode	lufode
Pl. 1, 2, 3.		loved	loved	lufodon	lufoden

VERB INFINITE.

	Modern English.	Old English.
Infinitive	love	lufian
Gerund	loving	[to lufianne]
Imperfect Participle	loving	lufiende
Perfect Participle	loved	(ge)lufod

B. Strong Conjugation.

VERB FINITE.

Present Tense.

		Modern English.		Old English.	
		Indicative.	Subjunctive.	Indicative.	Subjunctive.
Sing.	1.	bind	bind	binde	binde
„	2.	bindest	bind	bindest	binde
„	3.	binds	bind	bindeð	binde
Pl.	1, 2, 3.	bind	bind	bindað	binden

Imperative.

	Modern English.	Old English.
2. Sing.	bind	bind
2. Plur.	bind	bindað

Preterite.

		Modern English.		Old English.	
		Indicative.	Subjunctive.	Indicative.	Subjunctive.
Sing.	1.	bound	bound	band	bunde
„	2.	boundest	bound	bunde	bunde
„	3.	bound	bound	band	bunde
Pl.	1, 2, 3.	bound	bound	bundon	bunden

VERB INFINITE.

	Modern English.	Old English.
Infinitive	bind	binden
Gerund	binding	[to bindanne]
Imperfect Participle	binding	bindende
Perfect Participle	bound	(ge)bunden

191. The full Conjugation of a Verb in the Indicative Mood (person sing.) is given in the Table of Tenses (§ 171). With the help of the conjugations of 'love,' 'be,' and 'have,' the student will be able to give the corresponding forms for the second and third persons, and for the plural. As the Subjunctive Mood differs so slightly from the Indicative

(see § 168, iv.), the following table will suffice to complete the conjugation of the verb :

SUBJUNCTIVE.

Present.

	Active.	Passive.
Indefinite	3. love	be loved
Continuous	3. be loving	be being loved
Perfect	3. have loved	have been loved
Perfect Continuous	3. have been loving	

Past.

	Active.	Passive.
Indefinite	3. loved	were loved
Continuous	3. were loving	were being loved
Perfect	3. had loved	had been loved
Perfect Continuous	3. had been loving	

Imperative.

Active.	Passive.
2. love	be loved

INFINITIVE.

	Active.	Passive.
Indefinite	(to) love	(to) be loved
Continuous	(to) be loving	(to) be being loved
Perfect	(to) have loved	(to) have been loved
Perfect Continuous	(to) have been loving	

PARTICIPLES.

	Active.	Passive.
Imperfect	loving	being loved
Perfect	having loved	loved
Perfect Continuous	having been loving	having been loved

STRONG VERBS.

192. In Modern English there are about a hundred strong verbs. In Old English there were more than twice that number. They were divided into seven classes, the first six of

which were known as Ablaut or Gradation classes, the seventh as the Reduplicating class, those names indicating the method of the formation of the preterite. It is thought that all preterites were originally formed by Reduplication. The only such preterite surviving in Modern English is *did*, where the *d* is reduplicated. The archaic *hight* shows the same process. The seven classes of Strong Verbs in Old English may be remembered by the aid of the following doggerel lines :

*'Drive hard, it freezes, now begins the snow ;
Bear up, eat this, shake not, though tempests blow.'*

In Old English, Strong Verbs had four tense-stems instead of the three in Modern English, the preterite having a distinct stem in the plural as well as in the singular. In the following table the Roman numerals denote the class to which the Ablaut Verb belonged in O. E.

Old English.

	PRESENT.	PRETERITE.		PERFECT PARTICIPLE.
		Singular.	Plural.	
I.	drīfan	dráf	drufon	drifen
II.	fréosan	fréas	fruron	froren
III.	(on)ginnan	(on)gan	(on)gunnon	(on)gunnen
IV.	beran	bær	bæron	boren
V.	etan	æt	æton	eten
VI.	scacan	scóc	scocon	scacen
R.	bláwan	bléow	bléowon	blawen

Modern English.

	PRESENT.	PRETERITE.	PERFECT PARTICIPLE.
I.	drive	drove	driven
II.	freeze	froze	frozen
III.	(be)gin	(be)gan	(be)gun
IV.	bear	bore	borne
V.	eat	ate	eaten
VI.	shake	shook	shaken
R.	blow	blew	blown

193. It will be noticed that verbs like 'freeze' and 'bear' have now the same vowels in the second and third stems. We may therefore amalgamate the classes II. and IV. This leaves six classes of strong verbs in Modern English. In the following table the letter or figure after the verb denotes the class to which it formerly belonged. Compounds are put under the simple verb. Archaic forms are marked with an asterisk, and weak forms are printed in italics.

194. Class I.—Verbs whose present stem contains a long $\bar{i}$.
Stem vowels $\bar{i}$ | $\bar{o}$ | i .

Typical Verb: drive, drove, driven.

(i.) Regular :

drive	drove	driven (I.)
ride	rode	ridden (I.)
rise	rose	risen (I.)
arise	arose	arisen
shrive	shrove	shriven (I.)
smite	smote	smitten (I.)
stride	strode	stridden (I.)
strike	struck	struck, stricken* (I.)
write	wrote	written (I.)
rive		ripen
	<i>rived</i>	<i>rived</i>
thrive	throve	thriven
strive	strove	striven (French)

(ii.) Verbs of which the Perfect Participle has taken the vowel of the Preterite :

abide	abode	abode (I.)
shine	shone	shone (I.)

(iii.) Verbs of which the Preterite has taken the vowel of the Perfect Participle :

bite	bit	bitten (I.)
slide	slid	slid (I.)

(iv.) Verbs originally Weak :

chide	chid	chidden (W.)
hide	hid	hidden (W.)

195. Class II.—Verbs whose present stem has any long vowel but *i* or *a*.

Stem vowels: *ea*, (*oo*, *ee*) | *ō* (*o*) | *ō* (*o*).

Typical Verb: freeze, froze, frozen.

(i.) Verbs of which the Preterite has taken the vowel of the Perfect Participle:

choose	chose	chosen (II.)
cleave	clove, <i>clave</i> *	cloven (II.)
	<i>cleft</i>	<i>cleft</i>
freeze	froze	frozen (II.)
seethe	sod*	sodden (II.)
	<i>seethed</i>	<i>seethed</i>
shoot	shot	shot (II.)
bear	bore, <i>bare</i> *	born, borne (IV.)
forbear	forbore	forborne
break	broke	broken (IV.)
shear	shore	shorn (IV.)
	<i>sheared</i>	<i>sheared</i>
steal	stole	stolen (IV.)
tear	tore	torn (IV.)

(ii.) Verbs from other classes which now conform to this conjugation:

speak	spoke, <i>spake</i> *	spoken (V.)
bespeak	bespoke	bespoken, bespoke
weave	wove	woven (V.)
swear	swore	sworn (VI.)
wear	wore	worn (W.)

196. Class III.—Verbs whose Present stem ends in a nasal, or a nasal (or *h*) + another consonant.

Stem vowels: *i* | *a* | *u* (*ou*).

Typical Verb: begin, began, begun.

(i.) Regular:

begin	began	begun (III.)
drink	drank	drunk (III.)
ring	rang	rung (III.)

run	ran	run (III.)
outrun	outran	outrun
shrink	shrank	shrunk, shrunk [*] (III.)
sing	sang	sung (III.)
sink	sank	sunk (III.)
spin	span, spun	spun (III.)
spring	sprang	sprung (III.)
stink	stank	stunk (III.)
swim	swam	swum (III.)
come	came	come (IV.)

(ii.) Verbs whose Preterites have taken the vowel of the Preterite Plural or of the Perfect Participle :

bind	bound	bound, bounden [*] (III.)
fight	fought	fought (III.)
find	found	found (III.)
grind	ground	ground (III.)
wind	wound	wound (III.)
cling	clung	clung (III.)
sling	slung	slung (III.)
swing	swung	swung (III.)
sting	stung	stung (III.)
win	won	won (III.)
wring	wrung	wrung (III.)
hang	hung	hung (R.)
	<i>hanged</i>	<i>hanged</i>

(iii.) Originally Weak :

dig	dug	dug (W.)
	<i>digged</i>	<i>digged</i>

197. Class IV.—Verbs whose Preterites were once formed by Reduplication. Most of them end in *æ* or *ʏ* in the Present. The Participle has the vowel of the Infinite.

Stem vowels : *ō* | *e* | *ō*.

Typical Verb: blow, blew, blown.

(i.) beat	beat	beaten (R.)
blow	blew	blown (R.)
crow	crew	(R.)
	<i>crowed</i>	<i>crowed</i>
fall	fell	fallen (R.)
go	(<i>went</i>)	gone (R.)
grow	grew	grown (R.)
hew		hewn (R.)
	<i>hewed</i>	<i>hewed</i>
know	knew	known (R.)
sow		sown (R.)
	<i>sowed</i>	<i>sowed</i>
throw	threw	thrown (R.)
sew		sewn (W.)
	<i>sewed</i>	<i>sewed</i>
draw	drew	drawn (VI.)
fly	flew	flown (VI.)
slay	slew	slain (VI.)
show, shew	<i>showed, shewed</i>	shown, shewn (W.)
strew		strewn (W.)
	<i>strewed</i>	<i>strewed</i>

(ii.) Verbs of which the Perfect Participle has been assimilated to the Preterite:

hold	held	held (R.)
behold	beheld	beheld [Note 8].
[let	let	let] (R.) (see § 200,

198. Class V.—Verbs whose Present stem contains a short *i* or an *e*, not followed as in Class III.

Stem vowels: *e* (i) | *a* (o) | *e* (i).

Typical Verb: eat, ate, eaten.

(i.) Regular:

bid	bade, bid	bidden (V.)
eat	ate, eat*	eaten (V.)
give	gave	given (V.)
see	saw	seen (V.)

(ii.) Verbs of which the Perfect Participle has taken the vowel of the Preterite :

get	got	got, gotten (V.)
forget	forgot	forgotten
lie	lay	lain (V.)
sit	sat	sat (V.)
stick	stuck	stuck (V.)
tread	trod	trodden (V.)

(iii.) Originally weak :

spit	spat	spat
------	------	------

199. Class VI.—Verbs whose Present stem contains a long *ā*.

Stem Vowels: *ā*, *o*, *ā*.

Typical Verb: shake, shook, shaken.

(i.) Regular :

forsake	forsook	forsaken (VI.)
shake	shook	shaken (VI.)
grave		graven (VI.)
lade		laden (VI.)
	<i>laded</i>	
shape		shapen* (VI.)
	<i>shaped</i>	<i>shaped</i>
shave		shaven (VI.)
	<i>shaved</i>	<i>shaved</i>
take	took	taken (of Scandinavian origin)
wash		washen* (VI.)
	<i>washed</i>	<i>washed</i>

(ii.) Verbs of which the Perfect Participle has become assimilated to the Preterite :

stand	stood	stood (VI.)
wake	woke	woke (VI.)
awake	awoke	awoke (VI.)

200. In the above tables the following points should be observed as illustrating the principal sources of irregularity in the conjugation of strong verbs in Modern English :

(1) In many instances the Perfect Participle has taken the form of the Preterite Tense. Thus, for *standen*, *scinen*, we now have *stood*, *shone*.

(2) On the other hand, the Preterite Tense has sometimes been altered to agree with the Perfect Participle. This is the case with all the verbs of Ablaut Classes II. and IV. Thus, for O. E. *fréas*, *bær*, we now write *froze*, *bore* (*bare* is Archaic).

(3) The two stems for the preterite have become one, and double forms for the preterite—e.g., *sang*, *sung*—point to the struggle between the singular and the plural stems for the ascendancy; this generally resulted in favour of the singular. Only in *was*, *were*, have the distinct stems survived.

(4) Words belonging to different classes have become associated; thus, *béodan*, to command, a verb belonging to the second Ablaut Class, is now conjugated like *biddan*, to beg, an old verb of the fifth Ablaut Class. Again, the verbs of the second and fourth Ablaut Classes are now hardly distinguishable.

(5) **Very many strong Verbs have become weak**—e.g.:

(i.) *glide*, *gripe*, *reap*, *sigh*, *slit*, *spew*, *twit*, *writhe*.

(ii.) *bow*, *brew*, *chew*, *creep*, *dive*, *drip*, *flout*, *lock*, *lose*, *shove*, *slip*, *smoke*, *sprout*, *suck*.

(iii.) *bark*, *bellow*, *burst*, *carve*, *delve*, *help* (old perfect participle *holpen*), *melt* (old perfect participle *molten*), *milk*, *mourn*, *smart*, *spurn*, *starve*, *swell* (perfect participle *swollen*), *thrash*, *yell*, *yield*.

(v.) *fret*, *knead*, *mete*, *scrape*, *weigh*, *wreak*.

(vi.) *ache*, *bake*, *fare*, *flay*, *heave*, *laugh*, *step*, *wade*, *wash*, *wax*.

Reduplicating: *claw*, *fold*, *hew* (perfect participle *hewn*), *leap*, *let*, *move* (perfect participle *movon*), *sleep*, *sow* (perfect participle *sown*), *sweep*, *well*, *wheeze*, *wield*.

(6) In some instances the Strong Perfect Participle is preserved in certain phrases, generally as an adjective, though the verb from which it is derived has now a Weak Preterite Tense and a Weak Perfect Participle; thus, *cloven* hoof, *graven* image, *hewn* stone, *heavy-laden*, *love-lorn*, a maiden all *forlorn*, *molten* lead, *new-mown* hay, a mis-*shapen* elf, clean-*shaven*, the *shorn* lamb, *sodden* ground, recently *sown* seed, *unwashed* hands. *Lorn* and *forlorn* show the old form of the Perfect Participle in the second Ablaut Class.

(7) Many have lost the suffix *-en* of the Perfect Participle. This is the case with the whole of the third Ablaut Class; thus, *drink*, *drunk*; *bind*, *bound*; *sink*, *sunk*; but some retain the older form of the Participle as an adjective. Thus, a *drunken* man, our *bounden* duty, a *sunken* reef, a *shrunken* frame. So, too, from other classes we get: I am much *beholden* to you, the *stricken* deer, *ill-gotten* gains.

(8) A very few **Weak Verbs have taken Strong forms**—viz., *chide*, *dig*, *hide*, *saw*, *sew*, *show*, *spit*, *strew*, *strive*, *wear*.

(9) *Let* (permit), *burst*, and *slit*, are sometimes included among the Strong Verbs because they once belonged to the Reduplicating and the third and first Ablaut Classes respectively, but as they have long ceased to show any change of vowel, and as they cannot now be distinguished from such verbs as *cut* and *let* (hinder), they may be placed with the Weak Verbs. In *burst* and *let* the present has been assimilated to the preterite; in the case of *slit* the reverse process has taken place. As early as the thirteenth century *let* was sometimes found with a weak preterite. *Let* (hinder) was always weak. Strong Verbs with a preterite ending in a dental can always be recognised either by the grading of the vowel or by the inflexional suffix of the Perfect Participle: *beat*, *bid*, *bind*, *bite*, *fight*, *find*, *get*, *grind*, *hide*, *hold*, *seethe*, *shoot*, *sit*, *slide*, *spit*, *stand*, *tread*, *wind*.

201. Verbs which have passed from the strong to the weak conjugation, or *vice versâ*, have occasionally retained some of their older forms, and are then said to be of **mixed conjugation**. Of the former, the following are examples: *cleave*, *hew*, *mow*, *sow*, *swell*; and of the latter: *chide*, *dig*, *sew*, *show*, *strew*.

WEAK VERBS.

202. We have said that Weak Verbs are derivative. Old English Weak Verbs are divided into three classes according to the suffix used in their formation. The third class, of which *habban* (have) is typical, contained few verbs, and, as these soon passed over to the first or second class, we need not consider them separately. The first class had three well-marked divisions.

The following table shows the old tense-stems of the typical weak verbs:

I.	1. hier-an	hier-de	hier-ed
	2. tell-an	teal-de	(ge)teal-d
	3. styr-ian	styr-edē	styr-ed
II.	luf-ian	luf-ode	luf-od

In the Middle English period the endings *-ode*, *-od*, became *-ede*, *-ed*; consequently the 'love' class and the 'stir' class were assimilated, and only three distinct types remained. In Modern English these have been greatly confused through the dropping of the connecting vowel whenever possible. The loss of the final *-e* of the preterite in the fifteenth century left the preterite and perfect participle alike.

203. There are in Modern English three classes of weak verbs, corresponding to a certain extent to the three classes in Middle English. Of these the verbs in the following doggerel lines will serve as types:

'By what I *hear tell*,
'The weak *love* him well.'

With the single exception of *catch*, the verbs of the first two classes are of English origin.

204. Class I.—Typical verb: hear, hear-d, hear-d.

The verbs of this class have a long root vowel, which is shortened when the preterite suffix is added.

The shortening of the vowel of a long monosyllable on the addition of another syllable is quite regular in English; thus, the vowel of *sheep* is long, but when *-herd* is added it becomes short; *sheep-herd* is pronounced *shep-herd* (§ 248). The preterite suffix was at first always a distinct syllable.

When a verb of this class ends in a dental the preterite suffix is dropped, but the length of the vowel reminds us that a syllable was once added.

Present.	Preterite.	Perfect Participle.
(a) bereave	bereft	bereft
	bereaved	bereaved
clothe (O. E. cláðian)	clad	clad
	clothed	clothed
creep	crept	crept
deal	dealt	dealt
dream	dreamt	dreamt
	dreamed	dreamed
feel	felt	felt
flee	fled	fled
hear	heard	heard
keep	kept	kept
kneel	knelt	knelt
lean	leant	leant
	leaned	leaned
leap	leapt	leapt
leave	left	left
lose	lost	lost
mean	meant	meant
say	said	said
shoe	shod	shod
sleep	slept	slept
sweep	swept	swept
weep	wept	wept

Present.	Preterite.	Perfect Participle.
(b) bleed	bled	bled
breed	bred	bred
feed	fed	fed
lead	led	led
light	lit	lit
	lighted	lighted
meet	met	met
read	read	read
speed	sped	sped

205. Class II.—Typical verb: tell, tol-d, tol-d.

Verbs of this class change the root vowel on the addition of the preterite suffix.

The dental suffix distinguishes them from Strong Verbs. The change of vowel is not due to gradation, as it is in Strong Verbs. The change has taken place in the present stem, where the vowel has been mutated, while the original vowel is seen in the preterite. The original infinitive of *tell* was *tal-ian*, of which the regularly formed preterite was *tal-de*. Now the *-i* of the termination of the infinitive caused mutation of the root vowel (§ 66), giving *tell-an*, whence our *tell*; but there being no *-i* in the preterite suffix, no mutation of the stem vowel took place on its addition; therefore the preterite was not *tel-de*, but *tal-de*, whence our *told*. The only way to determine from the present stem what form the preterite will have is to find the original vowel corresponding to the mutated vowel of the present, a task which can only be performed by those who have a good knowledge of the primitive Germanic tongue.

Present.	Preterite.	Perfect Participle.
beseech	besought	besought
bring	brought	brought
buy	bought	bought
catch	caught	caught
seek	sought	sought
teach	taught	taught
tell	told	told
think	thought	thought
work (wyrcan)	wrought	wrought
	worked	worked

In *wrought*, metathesis (change of position) of *r* and *o* has taken place.

In Old English many more verbs belonged to this class. In the seven-teenth century *raught*, *rought*, *straught* were used as preterites of *reach*, *reck*, *stretch*.

206. Class III.—Typical verb: love, love-d, loved.

Verbs of this class form their preterites by the addition of a dental suffix without vowel change. This is the only living method of forming the preterite. If our spelling were phonetic we should in writing, as we do in speaking, add *-d* to stems ending in a voiced consonant, and *-t* to those ending in a voiceless consonant (see § 188). The only verbs which need special mention are :

(i.) Those which end in a dental after a short vowel.

(a) If they end in *-d*, they sometimes contract the *-ded* of the preterite and perfect participle to *-t*—e.g. :

bend	bent	bent
build	built	built
gird	girt or girded	girt or girded

So, also : *lend*, *rend*, *send*. The full form and the contracted form of the preterite of *blend*, *gild*, and *wend* are found. The contracted preterite of this last is used to supply a preterite for *go*. *Rid*, *shred*, *spread*, have the three stems alike.

(b) If they end in *-t*, the suffix is dropped, leaving the three stems alike—e.g., *burst*, *cast*, *cost*, *cut*, *hit*, *hurt*, *knit*, *let*, *put*, *set*, *shut*, *slit*, *split*, *thrust*. A few admit either the full or the contracted form—thus : *sweat*, *sweat* or *sweated* ; *wet*, *wet* or *wetted*.

(ii.) Those which end in *-l* or *-n*. In a few of these either *-t* or *-ed* is written—e.g., *burn*, *dwell*, *learn*, *pen* (to confine), *smell*, *spell*, *spill*.

(iii.) *Had* and *made* are contracted from *haved* and *maked*.

QUESTIONS.

1. What are the characteristic marks of the strong conjugation? Give the best classification of Strong Verbs that you know.

2. Mention some Strong Verbs in which the *n* of the perfect participle has dropped off ; some in which the preterite has come to be used as the perfect participle ; some which have two forms for the preterite.

3. Give some instances of the use of the strong past participle as an adjective only, and one of its use as an adverb (§ 225).

4. Distinguish carefully between the strong and the weak conjugation. Which is the older method of conjugation? Which is the living one? About how many strong verbs are there in Modern English? What strong verbs are not of English origin? Show that such verbs as *tell*, *think*, *teach*, *will*, *feel*, are not strong.

5. Explain the formation of the suffixes which are used in the past tense of weak verbs. When is *-t* used? Make a list of a dozen weak verbs that have a vowel change. Describe any classification of weak verbs with which you are familiar.

6. Give a complete list of (a) weak verbs which have become strong; (b) verbs showing reduplication. Mention some verbs now weak which were once strong.

7. Classify the following verbs as strong or weak: *strike*, *feed*, *fight*, *hide*, *hang*, *bare*, *hear*, *catch*, *reach*, *beseech*, *fly*, *see*, *saw*, *say*, *sow*, *sew*, *sue*, *set*, *sit*, *seethe*, *sell*, *hit*, *have*, *bring*, *work*, *go*, *melt*, *shave*, *shoe*, *light*, *knit*, *speed*, *sing*, *take*, *seek*, *bleed*, *eat*, *read*, *fall*, *wash*, *send*, *do*, *strew*.

8. What is meant by (a) Umlaut, (b) Ablaut? By what other names are they known? In what verbs is the one or the other found?

9. Explain the forms: *riven*, *quoth*, *forlorn*, *holpen*, *uncouth*, *fed*, *went*, *wrought*, *hight*, *taught*, *taken*, *clad*, *had*, *made*, *left*, *methinks*.

10. Mention verbs that can accurately be said to belong to both the strong and the weak conjugations. Show that *buy*, *sell*, *will*, *leave*, *bring*, are not of this group.

CHAPTER XXI

ANOMALOUS VERBS—AUXILIARY VERBS

207. An Anomalous Verb (Gk. *anōmalos*, uneven deviating from rule) is one which does not follow, either the weak or the strong conjugation. These are the real Irregular verbs.

The chief anomalous verbs are: *be*, *will*, *do*, and the preterite-present verbs (§ 211).

Be and *will* are sometimes called *-mi* verbs, because they are the remains of a class of Indo-European verbs, which had the personal ending *-mi* in the first person singular present indicative.

Do and *go* once belonged to the same conjugation.

208. The substantive verb is made up of forms from three different roots :

es—the present indicative.

bheu—the verb infinite, the imperative and the present subjunctive.

wes—the preterite indicative and preterite subjunctive.

The conjugation is as follows :

Root es.			Root bheu.		Root wes.	
INDICATIVE.						
PRESENT.			PRETERITE.			
	Mod. E.	Old E.	Mod. E.	Old E.	Mod E.	Old E.
Sing. 1.	am	eom	be	béo	was	wæs
„ 2.	art	eart	beest	bist	wast (wert)	wære
„ 3.	is	is	be	bið	was	wæs
Pl. 1, 2, 3.	are	{ sind sindon }	be	béoð	were	wæron
SUBJUNCTIVE.						
PRESENT.			PRETERITE.			
	Old E.		Mod. E.	Old E.	Mod. E.	Old E.
Sing. 1, 3.	síe		be	béo	were	wære
„ 2.	síe		be	béo	wert (were)	wære
Pl. 1, 2, 3.	síen		be	béon	were	wæren
IMPERATIVE.						
	Mod. E.	Old E.	Old F.			
Sing. 2.	be	béo	wes			
Pl. 2.	be	béo	wesa			

Root bheu.

Root wes.

VERB INFINITIVE.

	Mod. E.	Old E.	Old E.
Infinitive	(to) be	béon	wesan
Imperfect Participle	being	béonde	wesende
Perfect Participle	been		

In Old English the negative particle *ne*, used with forms from *es* or *wes*, was prefixed to the verb—e.g., *nam*, am not ; *nas*, was not ; *nære*, were not.

Am is the only English verb with the personal ending *-m*, probably the remains of a root which is seen in *me*. Cf., L. *su-m*. (See § 207.)

Art has the old suffix *-t* of the second person (§ 176). Cf., *shal-t*, *wil-t*.

Are is from the Northumbrian *aron*, a Scandinavian form representing *es-on*.

The Old English form *sind-on* (= *esindon*) is not found after 1250. The double conjugation in the present indicative lasted till the seventeenth century in English literature, and the *be* forms are still found dialectically. In Shakespeare they are comparatively frequent—e.g., ‘The cowslips tall her pensioners *be*’ (‘*Midsummer-Night’s Dream*’). In Old English the *be* forms were preferred for the Future. (See § 174.)

Was is derived from the Old English *wæs*, the strong preterite of *wesan*.

Wast is first found in the fourteenth century, replacing the old form *wære*. A reference to the conjugation of *bindan* (§ 190) will show that the second person singular preterite indicative of strong verbs had the vowel of the preterite plural.

Wert, a newer form than *wast*, is derived from the older *were* (*wære*), perhaps in imitation of *art*. It is generally used as a subjunctive.

Were (pl.) has, like other plurals, lost its plural inflexion. This is the only instance of the survival of a preterite plural form differing from the singular (see § 200 (3)).

209. The substantive verb is used:

(1) As a Notional Verb in the sense of 'exist'—*e.g.*, 'Let what will *be*, *be*'; 'He *was* and *is* not.'

(2) As a verb of Incomplete Predication—*e.g.*, 'He *was* thine, and this *is* he'; 'Then it *was* I wept.' 'It *is* to be hoped that he will *be* present this time.'

(3) As an Auxiliary of:

(a) The Passive Voice—*e.g.*, 'That babe *was* on thy bosom *nurs'd*.'

(b) The Imperfect Tenses—*e.g.*, 'And no voice but *was* *praising* this Roland of mine.'

(c) The Perfect Tense—*e.g.*, 'The year *is* *gone* beyond recall.'

210. Will is really an old optative which was used indicatively in the present tense. It is because it was once an optative that it has no *s* in the third person singular. The original vowel is seen in the preterite, the present showing mutation. The preterite is of the weak conjugation. Verbs which have some forms from one conjugation, some from another, are called Strong-Weak Verbs.

Will meaning to *exercise the will* is a derivative of *will*. It is quite regular and is conjugated as a weak verb.

211. A Preterite-Present Verb is one of which the present is an old preterite, while the preterite is a newer weak form. These verbs are Strong-Weak Verbs.

The Preterite-Present Verbs are:

(1) Can (III.), dare (III.), may (V.), shall (IV.).

(2) Must (VI.), ought (I.).

The Roman numerals show the Ablaut class to which the strong verbs once belonged.

They are all defective in the Verb Infinitive.

The present tense of an ordinary verb has a personal ending *-s* in the third person singular indicative, but this *-s* is lacking in the preterite; thus, we say *he binds*, but *he bound*.

Similarly we have *he can, he dare, he may, he shall*, since these forms were originally preterites.

These verbs have all a different meaning from what they had as preterites. The principle which underlies the change of meaning will appear if we consider such an expression as *I can*. This originally meant *I knew*, but as knowledge acquired in the past gives power in the present, *I can* began to be used for *I am able*. The following table will show how this principle works out :

Probable Original Meaning.				Present Meaning.
I shall	I have killed	and therefore		I am liable for the were-gild, I am under an obligation
I can	I knew	„	„	I am able
I may	I was powerful	„	„	I am free to
I dare	I was bold	„	„	I venture
I wot	I have seen	„	„	I know
I must	I was able	„	„	I ought
I ought	I possessed	„	„	I am under an obligation, I am in debt

212. Will, shall, can, may, dare, are conjugated thus :

PRESENT.

Sing. 1, 3.	will	shall	can	may	dare
„ 2.	wilt	shalt	canst	may(e)st	dar(e)st
Pl. 1, 2, 3.	will	shall	can	may	dare

PRETERITE.

Sing. 1, 3.	would	should	could	might	durst
„ 2.	would(e)st	should(e)st	could(e)st	might(e)st	durst
Pl. 1, 2, 3.	would	should	could	might	durst

Old English.

PRESENT.

Sing. 1, 3.	wille	sceal	can	mæg	dearr
„ 2.	wilt	scealt	canst	meaht	dearst
Pl. 1, 2, 3.	willað	sculon	cunnon	magon	durron

Old English.

PRETERITE.

Sing. 1, 2, 3.	wolde	sceolde	cúðe	meahte	dorste
Pl. 1, 2, 3.	woldon	sceoldon	cúðon	meahton	dorston

INFINITIVE.

willan	sculan	cunnan	magan	durran
--------	--------	--------	-------	--------

Wilt and shalt have the old suffix *-t* of the second person singular (§ 176).

In Old English a negative form of *will* was made by prefixing *ne*, giving such forms as *nylle*, *nylt*, *noelde*, etc. We have one such form surviving in the phrase *willy-nilly*, will he, will he not—*i.e.*, whether he will or won't.

Won't—*i.e.*, 'wol not,' is derived from a Middle English form *wol*.

Could (O. E. *cúðe*) owes its *l* to false analogy with *should*, where the *l* is derived from the root. *Cúðe* became *coude* in Middle English.

Can had for its perfect participle *ge-cunnen*, but an older *cúð* was used as an adjective meaning 'known.' This form still exists in *uncouth* literally 'unknown.'

Cunning and *con* (causative) are derivatives of *cunnan*, and indicate the old meaning of the word.

Dare is now often treated as an ordinary weak verb, taking *s* in the third singular present indicative, and having *dared* for its preterite. In the sense of 'challenge' the weak forms are always used, thus :

'He goes before me and still *dares* me on.'

'So hath my lord *dared* him to single fight.'

213. Must and ought have gone one stage further than the other preterite-present verbs. In Old English they were the weak preterites of older strong preterites used as presents. The weak preterites are now used also as presents.

The Old English forms are :

PRESENT.		
Sing. 1, 3.	mót (may)	áh (possess)
„ 2.	móst	áhst
Pl. 1, 2, 3.	móton	ágon

PRETERITE.		
Sing. 1, 2, 3.	mós-te	áhte
Pl. 1, 2, 3.	móston	áhton

INFINITIVE.

ágan

Since the perfect participles of these verbs have disappeared, they have no perfect tenses ; but the sense of the perfect tense is expressed by using the perfect infinitive after the simple verb, thus : ‘ He ought to have known better,’ and not ‘ He had ought to know better.’

As late as the sixteenth century *ought* is found as the preterite of *owe*, to be in debt. Mrs. Quickly says : ‘ You ought him a thousand pound ’ (I ‘ Henry IV.’).

Owe is the later form of *áh*, and is sometimes found in Shakespeare, with its old sense of ‘ possess ’ — e.g., ‘ The noblest grace she *owed* ’ (‘ Two Gentlemen of Verona ’).

The Old English perfect participle *agen* was used as an adjective. It is the modern adjective *own*. Another Old English preterite-present verb, *unnan*, grant, gives us the verb *own* = grant, confess — ‘ I *own* he is not what he should be.’

214. Two other preterite-present or strong-weak verbs have left traces in the language. They are *dugan*, to avail, and *witan*, to know. From *dugan* we get the adjective *doughty*, and perhaps *do* in such expressions as : ‘ This will *do*.’ ‘ How do you *do*?’ ‘ Is he *doing* well?’

The Modern English and the Old English conjugations of *witan* are as follows :

PRESENT.		
	Mod. E.	O. E.
Sing. 1, 3.	wot	wát
„ 2.	wot	wást
Pl. 1, 2, 3.	wot	wát

PRETERITE.

	Mod. E.	O.E.
Sing. 1, 2, 3.	wist	wiste.
Pl. 1, 2, 3.	wist	wiston

INFINITIVE.

to wit	witan
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IMPERFECT PARTICIPLE.

witting	witende
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The infinitive *to wit* is now used only as an adverb. The participle is found in *unwittingly*. The preterite is found in the Bible (1611)—*e.g.*, 'He *wist* not what to say' (Mark ix. 6), but was apparently archaic even then. Some writers seem to have taken *wot* as the infinitive, and conjugated it as a weak verb. Shakespeare uses the present tense *wot* with the ordinary termination of a verb—*e.g.*, 'More water glideth by the mill than *wots* the miller of' ('Titus Andronicus'), and has the imperfect participle *wotting*. He also uses *to wit*, but does not seem to be aware of its connection with *wot*.

I wis is an adverb representing M. E. *ywis* < O. E. *gerwis*, certainly. It is allied to *wit*.

215. Need is sometimes used like a preterite-present, in that the third person singular present indicative is *need* when it means 'to be under the necessity'—*e.g.*, 'Need a man care for a stock?' ('Two Gentlemen of Verona'). In the sense of 'to want,' 'to be without,' the *s* is used; thus: 'He needs men and money.'

In Old English there was a preterite-present verb *þearf*, I need. In Middle English a new verb *neede* was used indiscriminately with *þarf*, and it is possible that to this fact we owe the anomalous *he need*.

216. Shall and will may be used either as notional or as auxiliary verbs (§ 159).

(a) As a notional verb *shall* signifies obligation or necessity. This is its usual sense in the second and third persons—*e.g.*, 'Thou *shalt* not steal'; 'He *shall* perish'; 'You *should* alter your course'; 'Tears *should* adorn the ground.' *Will* as a notional verb expresses intention or determination; thus: 'We *will* permit no foreign intervention'; 'He *would*

not go away.' When used for 'wish,' 'desire,' it is conjugated regularly throughout.

(*b*) As auxiliaries, *shall* and *will* are used in forming the future tenses, with this distinction: *shall* is used in the first person and *will* in the second and third; thus:

'Peace, his triumph *will* be sung
By some yet unmoulded tongue,
Far on in summers that we *shall* not see.'

(TENNYSON: *Ode on the Death of Wellington*.)

There is a similar distinction in the use of *should* and *would* when they are used to denote the future viewed from past time—*e.g.*, 'I told you she *would* come,' corresponding to the present, 'She *will* come, I tell you'; so 'At that time he did not know whether I *should* come or not,' corresponding to the present, 'He does not know whether I *shall* come or not.'

The following doggerel lines express the chief differences between the use of *shall* and *will*.

'In the first person simply *shall* foretells;
In *will* a threat or else a promise dwells.
Shall in the second and third does threat;
Will simply then foretells a future feat.'

Would is sometimes used as a sort of auxiliary of the Past Imperfect Tense, denoting repeated action; thus:

'But still the house-affairs *would* draw her thence
Which ever as she could with haste dispatch
She'*ld* come again.'

(*Othello*.)

(*c*) *Should* and *would* are also used as auxiliaries of the past subjunctive—*e.g.*, '*Should* he come, ask him to wait.' 'She *would* be happier if you were there.'

217. *May* and *might* are notional verbs when they denote permission or power—*e.g.*, 'Heaviness *may* endure for a night, but joy cometh in the morning'; 'He *might* come if he would.' They are sometimes used as auxiliaries of the subjunctive mood

—*may* for the present, *might* for the past ; thus : ‘ I close my eyes lest the gems *may blind* me ’ ; ‘ The mowers stood with suspended scythes that they *might see* us pass.’

218. Have is irregular in its Present and Preterite :

	PRESENT.		PRETERITE.	
	Mod. E.	O. E.	Mod. E.	O. E.
Sing. 1.	have	habbe	had	hæfde
„ 2.	hast	hæfst	hadst	hæfdest
„ 3.	has	hæfð	had	hæfde
Pl. 1, 2, 3.	have	habbað	had	hæfdon

Hast = havest ; *has* = haves ; *had* = haved.

The Verb *have* is used :

(1) As a Notional verb—

(a) to express possession or holding—*e.g.*, ‘ She *has* no companion ’ ; ‘ At that time I *had* the ball in my hand ’ ;

(b) to express obligation or necessity—*e.g.*, ‘ We *had* to retire from the position ’ ; ‘ All they *have* to do in the State is to undermine the single tyrant ’ ;

(c) as an equivalent with its object to some other verb—*e.g.*, ‘ We *have dinner* at noon,’ *i.e.*, we *dine* at noon ;

(d) almost as an equivalent for *be*—*e.g.*, ‘ I would *have* all men kings ’—*i.e.*, I should like all men to be kings.

(2) As an auxiliary of the Perfect Tenses—*e.g.*, ‘ I *have* known many of these pretended champions for liberty ’ ; ‘ I *have* been entertaining a Jesuit in parson’s clothes ’ ; ‘ He *had* long been a friend of our family.’

219. Do represents two Old English verbs—viz., *dugan*, to avail, be good for (§ 214), and *dón*, to do. The latter as a Notional Verb may now mean :

(1) to act—*e.g.*, ‘ *Do* unto others as you would they should *do* unto you ’ ;

- (2) to put—*e.g.*, *doff*, *i.e.*, do off; *dout*, *i.e.*, do out, extinguish; *dup*, *i.e.*, do up;
- (3) to perform—*e.g.*, 'He *did* the work in a few weeks';
- (4) to suit—*e.g.*, 'You won't *do* for a school';
- (5) to be successful—*e.g.*, 'We will *do* or die';
- (6) to make—*e.g.*, 'They *did* obeisance to him';
- (7) to translate—*e.g.*, 'Pope *did* it into English verse.'

It may be substituted for any verb expressing action, and is thus often used to prevent repetition of a verb—*e.g.*, 'He talked politics as well as most country gentlemen *do*'; 'And then he falls, as I *do*.'

As an auxiliary *do* is used :

- (1) to mark emphasis—*e.g.*, 'I *do* hope you will come';
- (2) in asking a question—*e.g.*, 'What *did* you say, George?';
- (3) in negative sentences—*e.g.*, 'As I *don't* know Greek, I *do* not believe there is any good in it';
- (4) in entreaty—*e.g.*, '*Do* tell me all about it';
- (5) as a tense auxiliary—*e.g.*, 'The country cocks *do* crow, the clocks *do* toll'; 'Her every grace my heart *did* fire.'

In such constructions it is really nothing more than an expletive which helps to fill out the verse. Some poets—*e.g.*, Dryden—could never free themselves from the habit of so using the verb.

220. Parsing of Verbs.—Every Verb should be described as (i.) Strong, Weak, or Anomalous; (ii.) Transitive, Intransitive, or of Incomplete Predication (Neuter). Then should come its Voice, Mood, Tense, Number, and Person. As a model, we will parse some of the verbal forms in the following passage from the 'Vicar of Wakefield':

'No, sir; if you *are* for a genteel, easy profession, *bind* yourself seven years as an apprentice *to turn* a cutler's wheel; but *avoid* a school by all means. Yet *come!*' continued he, 'I *see* you *are* a lad of spirit and some learning; what *do* you *think* of *commencing* author, like me? You *have read* in books, no doubt, of men of genius *starving* at the trade; at present I'll *show* you forty very dull fellows about town that *live* by it in

opulence—all honest, jog-trot men, who *go* on smoothly and dully, *write* history and politics, and *are praised*; men, sir, who, *had they been bred* cobblers, *would* all their lives *have* only *mended* shoes, but never *made* them.'

- are*— Verb, anomalous, neuter, indicative, present indefinite; second, plural, to agree with its subject 'you.'
- bind*— Verb, strong, transitive (object, 'yourself'), active, imperative, [present indefinite]; second, plural, to agree with 'you' understood.
- to turn*— Infinitive, gerundial, weak, transitive (object, 'wheel').
- continued*— Verb, weak, intransitive, used as transitive (object, the noun clause), active, past indefinite; third, singular, to agree with 'he.'
- do think*— Verb, weak, transitive, used as intransitive, indicative, present indefinite, interrogative; second, plural, to agree with 'you.'
- commencing*— Gerund of the weak, transitive verb 'commence,' used as a verb of incomplete predication ('commencing *as* author'), objective case, governed by 'of.'
- have read*— Verb, weak, transitive, used intransitively, active, indicative, present perfect; second, plural, to agree with 'you.'
- will*— Verb, anomalous, neuter, indicative, present; first, singular, to agree with 'I.'
- show*— Infinitive, prolative, weak, transitive (object, 'fellows').
- go*— Verb, strong (defective), intransitive, indicative, present indefinite; third, plural, to agree with 'who.'
- are praised*— Verb, weak, transitive, passive, indicative, present indefinite; third, plural, to agree with 'who.'

- had been bred*— Verb, weak, transitive, used as verb of incomplete predication, passive, subjunctive, past perfect ; third, plural, to agree with 'they.'
- would have mended*— Verb, weak, transitive (object, 'shoes'), active, subjunctive, past perfect ; third, plural, to agree with 'who.'
- made*— Perfect participle of weak, transitive (object, 'them') verb 'make.' In the full construction, 'would never have made them,' the verb is like 'would have mended.'

QUESTIONS.

1. Explain carefully what is meant by the past-present or strong-weak conjugation. By what other names is it known? Give a complete list of such verbs.
2. Give all the grammatical forms in use of : *can, may, wit, must, ought*. What were their infinitives respectively in Old English? How far has each one deviated from its original meaning?
3. We write 'he thinks'; why do we not write 'he cans'? Discuss the corresponding part of 'dare' and 'need.'
4. Explain what is meant by (a) Irregular or Anomalous Verbs, (b) Defective Verbs. Give examples. State and illustrate the rules for the use of 'shall' and 'will' to express (a) simple futurity, (b) determination, (c) compulsion.
5. What is an Auxiliary? Discuss the formation of: *am, hast, durst, beest, did*. Distinguish the uses of the verb 'be' as an Auxiliary, and the verb 'do' (1) as an Auxiliary, (2) as a Notional verb.
6. Discuss English verbs of Incomplete Predication, and give examples of the use of 'walk,' 'look,' and 'grow' as such (see § 158).
7. Give the origin of the verbal forms : *worth, uncouth, could, cunning, willy-nilly, methinks, quoth, doff, unwitting*.
8. What three roots make up the substantive verb? Write down its second person singular, past indefinite. What other form is found? Whence have we obtained the word 'are'?
9. Explain, with reference to their origin, the words 'own,' 'owe,' and 'ought.' Take as examples : 'I own I ought to own my own money ; but what chance is there of getting what he owes me?'
10. Give the origin of *been, won't, doughty, I wis*.

CHAPTER XXII

THE ADVERB

221. An Adverb is a word used to modify the meaning or limit the application of a verb, adjective, or another adverb.

Just as an adjective limits the application of a noun, so adverbs limit the application of a verb, and sometimes of an adjective or adverb. The words 'good men' are applicable to fewer objects than the word 'men,' and similarly the words 'sang sweetly' are applicable to fewer actions than the word 'sang.' Some adjectives and adverbs indicate qualities belonging to objects or actions, and these qualities are sometimes capable of variation in amount. To give an idea of the degree to which the quality is possessed, Adverbs are used; thus: 'She sang *very* sweetly—indeed, *more* sweetly than I thought possible—and she was *more* beautiful than ever.'

Adverbs may modify clauses and phrases; thus: 'He began *just* where I left off'; 'I am *entirely* at your disposal.' In 'He scored a try *right* behind the posts,' the adverb modifies a preposition.

222. Adverbs may be classified on three different principles:

(1) According to their meaning.

(2) According to their syntactical force — *i.e.*, their function in the sentence.

(3) According to their origin.

223. Adverbs are used to denote how, when, where, why, and to what extent, an action is done, and the degree to which a quality is possessed. They may also signify many other things.

The principal classes of Adverbs are:

(1) Manner: *how, ill, fast, fondly, thus, well.*

(2) Time (a) Point of time: *now, then, when, yesterday.*

(b) Duration of time: *always, ever, meanwhile, never.*

(c) Repetition: *frequently, seldom, twice, weekly.*

- (3) Place (a) Rest at : *above, here, there, where.*
 (b) Motion from : *down, hence, thence, whence.*
 (c) Motion to : *hither, northward, thither, whither.*
 (d) Order : *firstly, lastly.*

(4) Cause and Consequence : *consequently, therefore, wherefore, why.*

(5) Degree : *entirely, far, little, much, more, most, the (the more the merrier), wholly.*

(6) Affirmation and Negation : *aye, indeed, nay, no, not, yea, yes.*

It is sometimes asserted that the words 'no' and 'yes' are not adverbs, inasmuch as they are in themselves complete answers to a question, and should therefore be considered as sentences. The argument is not a sound one, for the words 'yes,' 'no,' unlike 'hence!' 'away' have no meaning whatever unless considered in connection with a question.

'Hence' may be treated as an elliptical sentence, but it is better to regard 'yes' and 'no' as adverbs modifying the same verb as is expressed in the question. In earlier English *yea* and *nay* answered questions framed in the affirmative—e.g., 'Did he answer correctly?' but *yes* and *no* answered questions framed in the negative—e.g., 'Did he not answer correctly?'

224. According to their function in a sentence adverbs are either (i.) Simple or (ii.) Conjunctive.

A Simple Adverb is one which merely modifies a verb, adjective, or other adverb—e.g., '*How* they'll greet us!'; '*Then* I cast loose my buff coat'; 'Your Roos galloped *bravely*.'

A Conjunctive Adverb is one which not only modifies some verb, adjective, or other adverb in its own clause, but joins the clause in which it stands to the rest of the sentence—e.g., 'I do not know *how* we fared that night'; 'I cast loose my buff coat *when* the steed of Joris fell'; 'Your Roos galloped bravely *wherever* you rode her'; In these sentences *how* modifies *fared*, *when* modifies *fell*, *wherever* modifies *rode*.

Conjunctive Adverbs are easily distinguishable from conjunctions, be-

cause the latter do not modify any verb, adjective, or adverb in the clause which they introduce.

In the last sentence *because* joins the first and second clauses, but does not modify any other word in the second clause; therefore it is not an adverb, but a conjunction. The fact will be clearer if we rewrite the sentence in such a way as to have two independent clauses. Thus we may say 'Conjunctive Adverbs are easily distinguishable from conjunctions, *for the following reason*: the latter do not modify, etc.' *Because* has been replaced by a phrase, but the phrase modifies 'are distinguishable' which is not in the clause introduced by *because*. But if we rewrite any one of the sentences given previously as two independent clauses, we shall find that the conjunctive adverb may be replaced by a phrase which modifies the verb in the clause originally introduced by the Conjunctive Adverb; thus: 'I do not know *how* we fared that night' becomes 'We fared that night *in a certain manner*. I do not know that manner,' where *in a certain manner*; modifies 'fared.'

The chief conjunctive adverbs are: *where, whither, when, whence, why, how* (and their compounds); *as, while*.

225. Adverbs may be classified, according to their origin, as, (i.) Derivative; (ii.) Compound.

(i) Derivative Adverbs are those which are formed from Nouns, Adjectives, Pronouns, Verbs, and Prepositions by means of suffixes.

(i.) The most common living method of forming adverbs is to add *-ly* to the corresponding adjective—*e.g., steady, steadily*. If the adjective ends in *-ly* the simple adjective is generally used as an adverb, or a phrase is employed—*e.g., for master-li-ly* we say either *masterly* or *in a masterly way*. Sometimes, however, *-ly* is added—*e.g., holi-ly*.

In Old English adverbs were formed from adjectives by means of the suffix *-e*; thus, hlúd (adjective), hlúd-e (adverb); fæst (adjective), fæst-e (adverb). When this *-e* was lost, there was no distinction in form between the adjective and the adverb. That is why we have many adjectives used as adverbs—*e.g., 'He got clean off'; 'It rains fast'; 'He spoke loud.'*

Adjectives were frequently formed from nouns by means of the suffix *-lic*—*e.g., god* (noun), god-lic (adjective). The corresponding adverb was god-lic-e. When the adverbial suffix *-e* was dropped, *-lice* became *-lic*, and then *-ly*, which came to be the usual adverbial suffix.

(ii.) A few adverbs are formed by the suffixes *-long* (*-ling*),

-meal, -ward, -wise—e.g., *headlong, sidelong; darkling, sideling; northward, downwards; piecemeal; lengthwise, otherwise.*

The suffix *-meal* (O. E. *mæl-um*, dative plural of *mæl*, piece) was once much commoner. In 'Piers the Plowman' we find *parcel-mele*, by parcels at a time; *pound-mel*, by pounds at a time.

(iii.) Some Adverbs are cases of nouns, adjectives, or pronouns. As it is the oblique cases which are adverbial in force, it is naturally from them that adverbs are derived. The following are examples :

	Noun.	Adjective.
Accusative :	alway, sometime, while	enough.
Genitive :	need-s, whil-s-t	el-se, on-ce (one-s)
Dative :	whilom (O. E. <i>hwíl</i> , time)	seldom (O. E. <i>seld</i> , rare)

The suffix *-s* frequently became merely adverbial, as in *a-mid-s-t, be-twix-t*. The final *-t* in *whilst, amidst, amongst, against, betwixt*, is excrescent. The suffix *-ce* is an orthographical device to show that the ending is to be voiceless (*-s*), not voiced (*-z*).

Other inflexions are illustrated by the forms of the adverbs derived from the pronominal roots : *he, the, who*. The force of the suffix is given at the head of the column :

Pronominal Stem.	Comparative Suffix.	Locative Case.	Genitive Case.	Accusative Case.	Instrumental Case.
he	hi-ther	he-re	hen-ce		
the	thi-ther	the-re	then-ce	the-n	the
who	whe-ther	whe-re	when-ce	whe-n	why, how

The forms ending in *-ther* should be compared with *further* (§ 126) ; the other forms, with the declensions of Old English nouns (§ 104) and pronouns (§ 133). *The-n* and *whe-n* are interesting because they retain the Old English accusative suffix ; *the* (O. E. *þý*) in such expressions as 'The sooner *the* better' ; *why* (O. E. *hwý*, from *hwá*, who) and *how* (O. E. *hú*, another form of *hwý*) are the only relics of the instrumental case, unless *thus* (O. E. *þus*) is, as some authorities state, a variant form of *þýs*, the instrumental of *þis*.

(iv.) Two adverbs, *off* and *too*, are merely variants of the prepositions *of* and *to*. The change in spelling is due to the fact that adverbs bear a stronger emphasis than prepositions.

(v.) One adverb, *ago*, is the perfect participle of an old strong verb, *á-gán*, to go by.

226. (2) There are three important divisions of Compound Adverbs :

(i.) Those which consist of a preposition and (a) an adjective, or (b) a noun governed by it—e.g. (a), *anon* (in one), *abroad*, *withal* ; (b) *aloft* (*on lyfte* in the air), *indeed*, *out-side*, *per-chance*, *to-night*.

Many such adverbs are written as two words—e.g., *on high*, *at length*, *in vain*.

(ii.) Some Compound Adverbs consist of an adverb qualified by (a) an adjective, (b) an adverb, or (c) a preposition. Examples of these are :

(a) *any-where*, *every-where*, *no-where*, *also*, *as* ;

(b) *where-ever*, *where-soever*, *nay* ;

(c) *here-in*, *there-upon*, *where-by*.

As, **nay**, **not**, and **yes**, though monosyllables, are really disguised compounds.

As is a contracted form of *also* (O. E. *eal*, all, *swi*, so).

Nay consists of *ne* the negative, and *á*, meaning 'ever.'

Not is a contraction of *naught* (O. E. *ne-á-wiht*, 'not ever a thing'). It is in origin, then, an emphatic negative.

Yes (O. E. *gese*) is, perhaps, a compound of O. E. *gea*, yea, and the subjunctive *sic*, 'be it.' It is thus a strengthened form of *yea*, and meant originally, 'yea, let it be so.' *Yea* is from a demonstrative root *ya*, which meant 'in that way.'

(iii.) Some Compound Adverbs are really verbal phrases—e.g., *how-be-it*, *may-be*, *to wit*.

Such forms as *yesterday*, *meanwhile*, *sometime*, were originally noun-compounds, and should therefore be considered under the adverbs derived from nouns.

227. Other parts of speech are sometimes used as adverbs ; thus :

(a) Nouns—*e.g.*, ‘Beauty is only *skin* deep’; ‘Call the cattle *home*’; ‘Be our joys *three-parts* pain’; ‘Affliction sore long *time* he bore,’ contain nouns forming adverbial objects.

(b) Adjectives—*e.g.*, ‘He was *half* afraid to come *near*’; ‘The rain lasted *long*.’

(c) Pronouns—*e.g.*, ‘His speech was like a tangled chain : *nothing* impaired, but all disordered’; ‘The horse was *somewhat* difficult to manage.’

(d) Verbal forms—*e.g.*, ‘Death bade me creep *past*’; ‘The carcase came down *crash*.’

(e) Conjunctions—*e.g.*, ‘Youth shows *but* half.’

(f) Prepositions—*e.g.*, ‘Look not thou *down*, but *up*.’

228. On the other hand, Adverbs are sometimes used as :

(1) Nouns—*e.g.*, ‘Stop not to ask the *why* and *wherefore*’; ‘He spoke of the *hereafter*.’

(2) Adjectives—*e.g.*, ‘The *above* remarks do not concern you’; ‘Two parties in the House opposed the *then* Government’; ‘My *evermore* delight, farewell.’

(3) Complements of the Predicate—*e.g.*, ‘He is *there*’; ‘Alice, *where* art thou?’ Such expressions as ‘forward!’ ‘hence!’ are elliptical sentences, inasmuch as they express complete thoughts; but they are generally parsed as interjections.

(4) Prepositions—*e.g.*, He should be here *ere* this.’

229. Many Adverbs of Manner and Degree, but very few other adverbs, admit of comparison. The Comparative and Superlative are generally formed by prefixing *more* and *most* to the simple form of the Adverb—*e.g.*, *wildly*, *more wildly*, *most wildly*; but adverbs, which are the same in form as the corresponding adjectives, may be compared by inflexion, the suffixes being *-er* and *-est*, as for adjectives, thus: ‘The dispute grew high, while poor Deborah, instead of reasoning *stronger*, talked *louder*, and was at last obliged to take shelter from a defeat in clamour’ (‘Vicar of Wakefield’).

The following adverbs are compared irregularly :

Positive.	Comparative.	Superlative.
	ere	erst
far	farther	farthest
ill (badly)	worse	worst
forth	further	furthest
late	later	last
little	less	least
much	more	most
nigh, near	nearer	next
	rather	
well	better	best

Ere < O. E., *æ-r*, a comparative of *á*, ever.

Rather is the comparative of the old adjective *rathe* (early)—e.g., 'Bring the *rathe* primrose, that forsaken dies' (Milton's 'Lycidas').

The remaining forms have been discussed in Chapter XV.

230. Parsing of Adverbs:

'*Sure*,' I said, 'Heaven did *not* mean
Where I reap thou shouldst *but* glean.'

(HOOD.)

sure — Adjective used as an adverb of emphasis, positive, modifying the clause 'Heaven did not mean.'

not — Adverb of negation modifying 'did mean.'

where — Conjunctive Adverb of place, modifying 'reap.'

but — Adverb of degree, modifying 'glean.'

QUESTIONS.

1. Classify adverbs according to (a) their meaning, (b) their functions. Give examples of adverbs used predicatively.

2. What is an adverb? Classify adverbs according to their origin, taking as examples: *needs*, *once*, *whilom*, *seldom*, *alway*, *here*, *then*, *the*, *truly*, *betimes*, *maybe*, *wherever*, *ago*, *fast*, *too*.

3. From what different parts of speech are adverbs derived? Comment on the forms: *piecemeal*, *off*, *very*, *godly*, *goodly*, *whilst*, *afterwards*, *loud*, *thus*, *not*.

4. Tabulate the Pronominal Adverbs. Point out the force of the inflexions in: *then*, *than*, *there*, *whence*, *why*, *seldom*.

5. Illustrate the formation of adverbs from the cases of nouns and adjectives.

6. What are the adverbs corresponding to the adjectives *shy*, *far*, *fast*, *kindly*, *lowly*? Explain the forms *erewhile*, *ashore*, *darkling*.

7. Tell what you know of the history of the words *aye*, *yea*, *yes*, *nay*, *no*. How would you classify them among the parts of speech?

8. Give examples of a prepositional adverb, an adverb formed from the genitive singular of a noun, and a pronominal adverb. Give the first three English ordinal adverbs.

9. How are adverbs compared? Give the positive and superlative of *more*, *farther*, *less*, *further*, *later*, *nearer*, and tell what you know of their history.

10. Take five common prepositions, and form sentences in which they are used as adverbs. Use *but*, *so*, *else* as adverbs. Give the origin of these three words.

CHAPTER XXIII

THE PREPOSITION

231. A Preposition is a word used to join a noun or pronoun to some other word in the sentence by indicating a relationship between the things for which they stand.

In 'We shall renew the battle *in* the plain to-morrow,' *in* is a preposition which joins *plain* to *battle* by indicating the relationship (of place) in which the plain stands to the battle.

In 'I never can be happy *in* your absence,' *in* joins *absence* to *happy* by indicating the relationship (of time or cause) in which the absence stands to the happiness.

In 'He went *in* fear of his life,' *in* joins *fear* to *went* by indicating the relationship (of manner) in which fear stands to the act of going.

232. The noun or pronoun with which the preposition is used to mark relations is in the objective case, and is said to be governed by the preposition. The preposition generally precedes the noun it governs, but not always. Thus we may say, 'She has fixed her affections on an ensign whom nobody knows anything *of*.' 'What a scene I am now to go *through*!'

In O. E. some prepositions governed the dative, some the accusative, some the genitive, and a few the instrumental.

Prepositions (L. *præpositus*, placed before) are so called because they were originally placed before a verb to modify its meaning, just as the prefix in such words as *be-stride*, *for-give*, modifies the meaning of the verb now. In Old English this use of prepositions was by no means rare.

233. Prepositions may be classified, according to their origin, as, (1) Simple; (2) Derivative; (3) Compound; (iv.) Improperly Derivative. Nearly all in the first three classes are of Teutonic origin.

(1) The Simple Prepositions are:

<i>at</i> (O. E. <i>æt</i>)	<i>on</i> (O. E. <i>on, an</i>)
<i>by</i> (O. E. <i>be, bi</i>)	<i>through</i> (O. E. <i>þurh</i>)
<i>for</i> (O. E. <i>for</i>)	<i>till</i> (O. E. <i>til</i>)
<i>from</i> (O. E. <i>fram</i>)	<i>to</i> (O. E. <i>to</i>)
<i>in</i> (O. E. <i>in</i>)	<i>up</i> (O. E. <i>up</i>)
<i>of, off</i> (O. E. <i>of</i>)	<i>with</i> (O. E. <i>wið</i>)

Off has been discussed in the previous chapter (§ 225).

Till is of Scandinavian origin.

With in Old English meant 'against,' 'in return for'; *cf.* *withstand*. *Mid* was the O. E. preposition used to express accompaniment.

The French preposition *sans* has now gone out of use in English. We find it in Shakespeare, thus: '*Sans* eyes, *sans* teeth, *sans* taste, *sans* everything.' The Latin *per* is only used in commerce—*e.g.*, 'Three *per* cent.' '*Per* Carter, Paterson and Co.'

(2) The Derivative Prepositions are the comparative forms: *after*, *over*, *under*.

After (O. E. *æfter*) is a comparative of *af*=*of*. The suffix is the same as in *further* (§ 126).

Over (O. E. *ofer*) has the same root as *a-b-ove*—*cf.* German *auf*.

Under (O. E. *under*) is cognate with the German *unter*.

(3) Compound Prepositions may be divided into two chief classes :

(i.) Those consisting of a preposition and a noun or adjective governed by it :

a = on :

a-bound, a-cross, (Fr. *croix*), *a-gain-s-t* (O. E. *on-géan*), *a-mid, a-mid-st, a-mong, a-mong-st* (O. E. *on-(ge-)mang*), *an-ent* (O. E. *on-efen, on-enm*, on a level), *a-round, a-slant, a-stride, a-thwart* (O. E. *on pweorh*, crooked).

a = of, off :

a-down (O. E. *of dúne*, from the hill), *down*.

a = back, against :

a-long (O. E. *and-lang*).

be (b-) = by :

be-low, be-side, be-sides, be-tween (O. E. *betwéon, be-twéon-an*, by two, among), *betwixt* (O. E. *be-twéox*).

In *against, amidst, amongst, betwixt, anent, athwart*, the final 't' is excrescent. The first four are adverbial forms (see § 225 (iii.)).

(ii.) Those consisting of a preposition and an adverb :

(a) When the second element is adverbial the Old English form ended in *-an*—e.g., *a-b-ove* (i.e., on + by + up) was in O. E. *a-b-ufan*. Of similar formation are *a-b-aft, a-b-out, be-fore, be-hind, be-neath, be-yond, b-ut* (O. E. *be, by; utan, out*), *under-neath, with-in, with-out*.

(b) In the following the second element is a preposition: *in-to, through-out, un-til, un-to, up-on*.

(c) *Since* (O. E. *sīððan*, after-ward, after that

> M. E. *sithenes* > *sins*). For the spelling cf. *once*, § 225 (iii.).

Maugre < Fr. *malgré* < L. *male gratum*, ill pleased, not agreeable to.

(4) When a word changes its function without changing its form, it is called an improper derivative. The prepositions which are improperly derived are in origin participles or adjectives. The commonest are the participles: *barring*, *concerning*, *despite*, *during*, *except*, *notwithstanding*, *past*, *pending*, *regarding*, *respecting*, *touching*, and the adjective *save* (M. E. *sauf* < Fr. *sauf* < L. *salvus*). They are sometimes called Verbal Prepositions.

Their use as prepositions is derived from French, and is due originally to the absolute construction in Latin. This consisted generally of an adjective or participle and a noun in agreement in the ablative case to express the attendant circumstances of an action or state—e.g., *salvis legibus*, without breach of the statutes; *vita durante*, as long as his life lasts; *illis exceptis*, these being excepted. In late Latin the ablative was replaced by the accusative, and in that form the construction came down to still later Latin—i.e., French.

Next the participle ceased to agree with the substantive, and inversion took place, so that *sa vie durant(e)* became *durant sa vie*, and *elles excepté(es)* became *excepté elles*. Such an expression as, 'Pending the trial, he remained in London,' really means, then, 'The trial *pending*'—i.e., while the trial was pending—'he remained in London.'

Notwithstanding may still be used after the noun—e.g., 'Rain and wind *notwithstanding*, he kept his promise.'

Shakespeare sometimes uses 'save' and 'but' absolutely with the nominative—e.g.,

'All the conspirators, *save* only he,
Did that they did in envy of great Cæsar.'

Cf.—

'Do so, and let no man abide this deed
But we, the doers.'

(*Julius Cæsar*.)

234. In considering the significance of prepositions, we must remember that they were once used to mark with greater precision the relationships vaguely indicated by case, and that they eventually replaced case, and so extended their usefulness

as to mark many relations which cases never could. In short, prepositions are now used either (1) as case substitutes, or (2) to indicate extra-case relations. Many of the case relations and nearly all the extra-case relations are adverbial—place, time, manner, cause, etc.—but it is useless to attempt to place prepositions in classes according to their relations, for nearly all prepositions mark several relations. It is probable that prepositions first expressed a relationship of place, then, by metaphor, one of time, and then, by association of ideas, manner, cause, standard of comparison, etc. The abstract relations are a later development. It is easy to see how in such a sentence as ‘The old Jew lived by the sea’ the prepositional phrase which first marked place came also to denote means; how in ‘He stood by me’ the place relation led to the idea of support; and how in ‘How came she by that book?’ proximity in space suggested possession. The student should illustrate the process still further with the other prepositions, beginning with the place relation, if possible, and passing on to the figurative uses.

235. In the following sentences and phrases, the commoner uses of the simple prepositions are exemplified. In the first, figurative and literal uses are compared.

At=position of rest.

Place: ‘They roused the porter *at* the gate’; *cf.* ‘They were *at* their wits’ end.’

Time: ‘The Queen arrived *at* five o’clock’; *cf.* ‘The Queen will come *at* her convenience.’

Manner: ‘He made off *at* a great pace’; *cf.* ‘He made a shot *at* random.’

Degree: ‘It is sold *at* sixpence a pound’; *cf.* ‘It is not sold *at* all.’

By=nearness of position.

Place: ‘The priestess stood *by* the altar.’

Time: ‘*By* Sunday you shall have an answer.’

Manner: ‘Monastic clergy live *by* rule.’

Degree: ‘Saul was taller than his contemporaries *by* a head.’

Agent: ‘Cæsar was killed *by* his countrymen.’

Miscellaneous : 'By heaven'; 'Do your duty *by* the school'; 'To sell *by* measure'; 'He was the only one who stood *by* me'; 'By far'; 'He was *by* nature a slow man.'

For = goal of motion.

Place : 'My friend started *for* Africa yesterday.'

Time : 'Can you have it ready *for* Saturday?' 'For many years they were thus opposed.'

Manner : 'He acted *for* the best.'

Degree : 'He behaved *for* all the world as if he lived in the Middle Ages.'

Cause : 'Did they do it *for* love of you?'

Reference : 'He had a great capacity *for* labour.'

Dative : 'Fetch a doctor *for* your mother.'

Miscellaneous : 'For all his cunning he does not succeed'; 'She takes you *for* young Absolute'; 'For example'; 'A pronoun stands *for* a noun'; 'To die *for* love'; 'Suitable *for* a doctor'; 'Conspicuous *for* bravery.'

From = place of departure.

Place : 'Messengers arrived *from* France.'

Time : 'From Wednesday next lectures will be given daily.'

Manner : 'They repeated their lessons *from* memory.'

Origin : 'He rose *from* the ranks.'

Separation : 'I cannot distinguish one *from* the other.'

Miscellaneous : 'Free *from* care'; 'To act *from* instinct'; 'Nothing was further *from* my mind.'

In = position within.

Place : 'William IV. was lying dead *in* Windsor Castle.'

Time : 'In our day people would be more tolerant.'

Manner : 'Warwick rode off *in* haste.'

Cause : 'In his hatred of the Bill he dismissed the Ministers.'

Reference : 'You are very rich *in* offers.'

Miscellaneous : 'In spite of his offer.'; 'Dressed *in* white'; 'In tears'; 'Her Majesty received *in* return the oaths of allegiance'; 'The world *in* general'; 'Seven *in* all'; 'In person.'

Of, off = point of departure.

Place : 'The parrot came *off* his perch.'

Cause : 'Many died *of* cholera.'

Origin : 'Perkin Warbeck was born *of* respectable parents.'

Material : 'The statue was made *of* marble.'

Reference : 'He was big *of* bone.'

Partition : 'Not one *of* the four was present.'

Subjective Genitive : 'How great is the love *of* God !'

Objective Genitive : 'Love *of* one's country is natural.'

Genitive of Quality : 'Gladstone was a man *of* great eloquence.'

Genitive of Apposition : 'The city *of* London is the heart of England.'

Possessor : 'He had sat at the feet *of* Fox.'

Genitive of Contents : 'A barrel *of* apples.'

Dependent on Verbs : 'They accused him *of* theft.'

On = super-position.

Place : 'Nobody *on* the platform knew the secret.'

Time : 'She visited the City *on* Lord Mayor's Day.'

Manner : 'He acted *on* the defensive.'

Cause : 'We are come *on* business of State.'

Miscellaneous : 'They traded *on* his good nature'; 'On the whole the advantage was with the Tories.'

Through = motion inside, from side to side.

Place : 'The English had to make their way *through* the awful pass of Koord Cabul.'

Time : 'He went *through* life without meeting any trouble.'

Cause : 'Through his uncontrollable temper he lost many friends.'

To = goal of motion.

Place : 'Messengers were already hurrying off *to* Kensington Palace to bear to his successor her summons *to* the throne.'

Time : 'To the last day of his life he did not understand it.'

Degree : 'They all perished *to* a man.'

Purpose : 'He had a great desire *to* go abroad.'

Dative : 'The postman delivered a letter *to* a woman at a cottage door.'

Miscellaneous : 'To my disgust'; 'He succeeded *to* admiration'; 'I will leave you *to* yourselves'; 'Ten *to* one.'

Up = motion to a high position.

Place : 'The sailor-lad climbed *up* the mast.'

With = position or motion over against.

Place : 'Three of his officers were *with* him when he fought *with* the bandits.'

Time : 'They change places *with* each month.'

Manner : 'He struck *with* ease and precision.'

Instrument : 'The fanatics hacked the body to pieces *with* their knives.'

Attendant Circumstances : ' *With* all his scheming he had great difficulty in buying food.'

N.B.—Many of these illustrative sentences are taken from Justice McCarthy's 'History of Our Own Times.'

Prepositions are sometimes used as Predicates, thus : ' *Up* guards and *at* 'em'; *On*, Stanley—*on* !' ' *To* it, boys !'

236. Parsing of Prepositions.

'She stood breast high *amid* the corn,
Clasped *by* the golden light *of* morn.'

(HOOD.)

amid—Preposition, compound, governing 'corn.'

by —Preposition, simple, governing 'light.'

of —Preposition, simple, governing 'morn.'

CHAPTER XXIV

THE CONJUNCTION

237. A Conjunction is a word which joins words, phrases, clauses, or sentences together—*e.g.*, 'The King *and* the Prince were present'; 'To live happily *and* to die beloved is not the common lot'; 'I watched *till* all was tranquil'; 'Touch me not, madman, *or* I call thy brother.'

It is often asserted that Conjunctions always join clauses or sentences, and that where they seem to join words it is only because the sentence is elliptical; thus, 'I see beasts of prey ready to pounce and snatch,' means 'I see beasts of prey ready to pounce, and I see the same beasts of prey ready to snatch'; so 'The King and the Prince were present,' means 'The King was present and the Prince was present.' But it is not always possible to resolve sentences in this way—*e.g.*, 'Between Francesca and Paolo matters stand just as in the previous act'; 'Darby and Joan were a simple couple,' cannot be split up into clauses. It appears, then, that though Conjunctions originally joined sentences, one at least, *and*, is now employed to connect words.

238. We have already seen that some other parts of speech may join words or clauses together; but the Conjunction is

the only one which merely joins ; all the others have an additional function to perform. A Preposition joins a noun, or its equivalent, to some other word by indicating a relationship between them ; therefore, a Preposition governs a case ; a Conjunction does not—*e.g.*, ‘What dismal planets shaped my life *for* me?’ (Preposition) ; ‘I cannot do it, *for* I am troubled with a conscience’ (Conjunction).

A Relative Pronoun joins clauses, and stands for a noun, and therefore has case : ‘From out the night *that* circles me, I see the gleam of savage eyes’ (Pronoun) ; ‘He went out into the night *that* he might see the stars’ (Conjunction).

A Conjunctive Adverb joins clauses, but also modifies the verb in the clause it introduces—*e.g.*, ‘Tell me *whence* sprang this perverse fate?’ (Adverb). *Cf.*, ‘*If* thrèe I find, then three I take’ (Conjunction).

239. Conjunctions are divided into two classes according to their use—*viz.*, Co-ordinating Conjunctions and Sub-ordinating Conjunctions.

A Co-ordinating Conjunction (L. *co* [*cum*], with, equal, *ordo*, rank) is one which joins words, phrases, clauses, or sentences which are not dependent on one another.

Co-ordinating Conjunctions are classified according to their meaning :

(i.) Copulative (coupling)—*e.g.*, *and*, *both . . . and*.

(ii.) Adversative (contrasting)—*e.g.*, *but*, *yet*, and sometimes *nevertheless*.

(iii.) Alternative—*e.g.*, *either . . . or*, *neither . . . nor*.

A Sub-ordinating Conjunction is one which joins a dependent clause to the clause on which it depends—*e.g.*, ‘The flighty purpose never is o’ertook *unless* the deed go with it’ (‘Macbeth’). Here *unless* joins the adverbial clause, which it introduces, to the principal clause.

Sub-ordinating Conjunctions are sometimes said to introduce noun clauses, adjective clauses, and adverbial clauses ; but adjective clauses are really introduced by Relative Pro-

nouns or Conjunctive (Relative) Adverbs, and not by pure Conjunctions.

Sub-ordinating Conjunctions may be grouped according to the nature and the meaning of the clauses they introduce, thus :

(1) Noun (Subject or object) : *that, whether . . . or*.

(2) Adverbial (a) Final (purpose) : *that* (= in order that),
lest.

(b) Consecutive (consequence) : *that* (= so that).

(c) Conditional : *if, except, provided, supposing, unless*.

(d) Concessive : *though, although, albeit, whether . . . or, without* (= except).

(e) Causal : *as, because, for, since*.

(f) Comparative : *as, than*.

The Conjunctive Adverbs are grouped in the same manner as other adverbs.

Prepositions which are found governing a clause are sometimes included amongst the Subordinating Conjunctions, and are described as Temporal—*e.g., after, ere, before, since, till, until*; thus, 'And must I wait here *until* his return?' (Preposition governing the noun 'return'). 'And so they stood, filled with a sweet surprise, *until* their tongues were loosed in poesy' (Conjunction, or Preposition governing the clause 'their tongues were loosed in poesy').

240. Words which are used in pairs are called Correlatives. The common correlative conjunctions are : *both . . . and, either . . . or, neither . . . nor, whether . . . or, though . . . yet*. Other correlatives are : *when . . . then, so . . . as, the . . . the*.

241. Conjunctions may be classified according to origin as :

(i.) Pronominal : *and, yet, either, or, neither, nor, that, if*.

And is used in Middle English and down to the seventeenth century as a copulative, and also to mean *if*. It is often written *an*, especially in the latter sense ; thus : '*An* you should do it too terribly, you would fright the duchess' ('Midsummer-Night's Dream').

Yet (O. E. *gyl*) was always an adverb in Old English.

Either and **or** are the same in origin: O. E. *ǣgðer* (*ǣghwæðer*, ever, whether) > M. E. *awother*, and this by contraction gave *or*. Shakespeare frequently uses *or . . . or* for *either . . . or*—e.g., 'Or I am mad, or else this is a dream' ('Twelfth Night').

Neither . . . nor are merely the negative forms of *either . . . or*.

That is the demonstrative. In older English it is frequently found with adverbs and prepositions used conjunctively: *after that, because that, when that, where that, why that*—e.g., 'When that the poor have cried, Cæsar hath wept' ('Julius Cæsar').

If (O. E. *gif*) is not connected with *giefan*, to give.

Though (O. E. *þeah*) and **although** contain the root *the*.

As is a contraction of *also* (O. E. *eal swá*).

Than is the same word as *then*. It is an accusative of the definite article.

(ii.) Adjective: *both, lest, nevertheless, unless*.

Both is the numeral.

Lest is shortened from O. E. *þý læs þe* (by that the less), which became *læs þe*, and then in M. E. *leste*; *þý* is the instrumental of the definite article.

Nevertheless is for *natheles*, the Middle English form of O. E. *ná þý læs* (not by that less).

Unless was *on les* in the phrase *on lesse that*, in less than.

(iii.) Prepositional: *but, after, ere, for, before, since, till, until*.

(iv.) Verbal: *albeit, except, provided, supposing*.

Verbal Conjunctions, like Verbal Prepositions, are due to the o'd absolute constructions.

It will be noted that, with few exceptions, Conjunctions are of purely English origin.

242. Parsing of Conjunctions.

'Thou art a soul in bliss, *but* I am bound
Upon a wheel of fire, *that* mine own tears
Do scald like molten lead.'

(SHAKESPEARE: *King Lear*.)

but—Conjunction, co-ordinating, adversative, joining the simple sentence 'Thou art a soul in bliss' to the complex sentence 'I am bound . . . lead.'

that—Conjunction, sub-ordinating, consecutive, joining the clause 'Mine own tears . . . lead' to 'I am bound . . . fire.'

CHAPTER XXV

THE INTERJECTION

243. An Interjection is a word which is used to express some sudden feeling or emotion, and which does not enter into the grammatical structure of the sentence.

This definition would seem to imply that Interjections should not be included among the Parts of Speech; but it must be remembered that they are often, after all, a very expressive means of communicating ideas, and are then speech—rudimentary, perhaps, but certainly speech. The fact that some interjectional sounds are common to man and the brute creation does not make them less intelligible to those who hear them, and if they are voluntary and can be understood they are language. There are some sounds, however, which are mere involuntary noises, not intended to convey ideas, and these may well be denied a place among the Parts of Speech. For instance, if you receive an electric shock and instinctively cry out, ‘Oh!’ this can hardly be regarded as speech. If, on the other hand, you hear some incredible story and express your astonishment at the simplicity of your informant by an ‘Oh!’ your exclamation will certainly convey your idea, and will therefore be language. But such an interjection has no syntactical connection with any other word that may follow it. It is not a part of a sentence; it is more, it is a sentence. If Part of Speech means part of a sentence, an interjection is not a Part of Speech; if it means an element of language, it is.

244. Interjections cannot well be classified according to the distinction given in the preceding paragraph, because, as we have seen, the same cry may sometimes be voluntary, sometimes involuntary. It is better to classify them according to their origin. They fall into three main classes:

(1) Mere exclamations without known etymology—*e.g.*, *Oh!*
O! ah! bah! eh! pooh! psha!

(2) Words with a known etymology—*e.g.*, *alas ! lo ! fudge ! fiddlesticks ! well-a-day !*—and other parts of speech used as sudden exclamations—*e.g.*, *silence ! shame ! hear, hear ! encore ! avaunt ! hence !*

Alas < O. Fr. *hélas*, a compound of the interjection *hé*, and the adjective *las* (malheureux) = ‘Ah, unhappy me !’

Lo < O. E. *lá*, which seems to have been confused with the imperative of *lócian*, to look.

Fudge is said to be the name of a captain who was a notorious liar.

Well-a-day is a corruption of the O. E. *wá-lá-wá*, woe-lo-woe !

Encore is a French adverb meaning ‘again.’

Avaunt is the same word as the Fr. *avant* (L. *ab*, from ; *antea*, before), and is equivalent to ‘hence !’

(3) Elliptical phrases and sentences :

(a) Greetings and farewells—*e.g.*, *hail ! welcome ! good-bye ! farewell ! adieu !*

(b) Oaths and invocations—*e.g.*, *zounds !* and, perhaps, *Oh, dear me !*

Hail is contracted from O.E. *wes hál* (*cf.* wassail), be healthy, good health !

Welcome = ‘You are well come’ (‘I am glad to see you’).

Good-bye = ‘God b’ wi’ ye’ (*i.e.*, ‘God be with you !’).

Farewell = ‘Fare thee well’ (‘May you fare well’).

Adieu < Fr. *A Dieu*, to God (‘I commend you to God’).

Zounds = ‘God’s wounds !’ Many oaths of this character were formerly in use—*e.g.*, *’sdeath*, *’snails*, *odsbodikins* (diminutive) = God’s body ; *marry* = the Virgin Mary ; *by’r lakin* (diminutive) = by our Lady.

Oh dear me ! is said to be a corruption of Ital. ‘*O Dio mio !*’ Oh my God !

QUESTIONS.

1. Define : Preposition, Conjunction, Interjection.
2. Classify Prepositions (*a*) according to their origin ; (*b*) according to the relations which they indicate.

3. Explain the forms: *but, between, except, after, from, among, along, save, upon, maugre, notwithstanding, during*. Use these words to illustrate your answer to 2 (a).

4. Why are Prepositions so-called? Discuss the use of *past* in 'He went past the house'; of *of* in 'The island of Great Britain,' 'A pound of cheese,' 'The garden of England,' 'What a love of a baby!' 'Wife of mine,' 'He is of good parentage'; of *by* in 'Do your duty by the school.' Show how the meaning of *by* in the last sentence has been developed from the earliest use of the word.

5. Illustrate the three chief senses of *with, by, to, at, for*, and give at least one peculiar use of each word. Which of these words are also Conjunctions? Which Adverbs? What are Verbal Prepositions?

6. How does a Preposition differ from a Conjunction? Mention some Prepositions that have become Conjunctions.

7. Classify Conjunctions according to (a) their use (give the subdivisions of the classes); (b) their origin. To illustrate, use the words *both, or, but, that, else, after, for, natheless, albeit, except, than, lest, nevertheless, besides*.

8. In what various ways do Interjections arise? Are they 'parts of speech'? Derive *well-a-day, alas, good-bye, lo*.

9. Parse the words italicised in: 'His *after* life'; '*After* him, Carlo!'; '*After* a calm comes a storm'; '*After* he came, all went *wrong*'; 'I will come *after*.' Use the word 'back' as four different parts of speech.

CHAPTER XXVI

WORD FORMATION

245. Consider the words *bind, band, bond, bundle, bondage*. In all of these words there is a common element, suggesting that all are derived from one common root. What that root was we can only tell by determining which of the forms, *bind, band, bond, bund*, is the most ancient. To do this we must study the history of the words, and find out what vowel changes have taken place. *Band* may be left out of consideration at present, because it appears in English later than the other words. It reached English from Scandinavian. We have, then, *bind, bond, bund* to consider. Now, we may write the root down as *b—nd*. *Bind* is a strong verb, and we have said that strong verbs are mainly primitive. We should argue from this that *bind* is probably the oldest English form, and

therefore the English root. But though it may be the English root, it is not the primitive Teutonic root. Comparing the English word with the cognate forms in the other Teutonic tongues, and knowing the vowel changes that commonly occurred in the early Teutonic, we find that the Teutonic root is *band*. If now we apply Grimm's law (§ 59), we find that Teutonic *b* < Aryan *bh*, and that Teutonic *d* < Aryan *dh*; we thus arrive at the Aryan root *bhandh* (or *bhadh*). The Latin root of *capable*, *accept*, *anticipate*, is *cap*, of which the Aryan form is given as *kaph*. Since it is not always possible to decide what the primitive vowel was, it is sufficient to give only the consonants of the root thus, *c—p*.

A root is that part of a word which cannot be reduced to a simpler form.

A Teutonic root is the monosyllabic base of the word in its primitive Teutonic form.

An Aryan root is the monosyllabic base of a word in its original Aryan Form.

This base is generally found in several Aryan languages.

246. Our vocabulary consists of primary words, derivatives, and compounds. Primary words are roots, or slight modifications of roots.

Derivation is the formation of a word by modifying a root, or by adding to a root a syllable which cannot be used alone with the same force.

An example of the former is *bier* from *bear*, and of the latter *wid-th* from *wide*.

Added syllables are called prefixes if they precede the root, and suffixes if they follow it.

The form of the root to which inflexional suffixes are added is called the stem. In native English words the stem is usually the same as the root; in Latin it generally consisted of the root and a connecting vowel. A suffix used

to make the stem from the root is called a formative suffix.

Derivatives are of two kinds, according to their apparent method of formation :

(i.) Primary Derivatives are those which are formed by the modification of roots—e.g., *breach* from *break*, *drench* from *drink*, *bait* from *bite*.

(ii.) Secondary Derivatives are those which are formed by means of prefixes or suffixes—e.g., *break-er*, *un-do*, *un-tru-th-ful*.

There is still another kind of derivation, called Improper Derivation, which consists in changing the function of a word without changing its form. Thus the verb *water* is an improper derivative from the noun *water*. The common noun and the verb *boycott* are improper derivatives of the proper noun *Boycott*. The noun *submarine* is an improper derivative of the adjective *submarine*.

This process is especially common in English, because of the ease with which one part of speech may be used as almost any other part of speech. Thus the word 'but' may be used as :

- (1) A Conjunction : 'He came, *but* did not stay.'
- (2) A Preposition : 'None *but* (except) the brave deserve the fair.'
- (3) An Adverb : 'There were *but* (only) three persons present.'
- (4) A Noun : 'Have done with these doubting "*buts*."'
- (5) A Verb : '*But* me no buts.'
- (6) An Adjective : 'The *but* clause is important.'
- (7) A Pronoun : 'There is nobody *but* knows it.'
- (8) An Interjection : '*But!* I am tired of the wearisome exclamation.'
- (9) Absolutely : 'All *but* he had fled.'

Words of classical origin, identical in form, but differing in function, are often distinguished by the position of the accent. Thus : áccent (noun), accént (vb.) ; ábsent (adj.), absént (vb.) ; cómpact (noun), compáct (adj.) ; ábstract (noun and adj.), abstráct (vb.). With accent, cf. affix, collect, concert, confine, convict, essay, exile, extract, object, produce, transport,

etc. ; with absent, *cf.* frequent ; with compact, *cf.* expert, instinct, minute, precedent ; and with abstract, *cf.* compound, contract, present, rebel, refuse, etc.

247. Composition is the formation of a word by the combination of two or more elements, each of which at the time of the combination can be used as an independent word : thus, *common-wealth*, *new-born*, *in-to*, *break-water*.

Some of the forms regarded as suffixes, and nearly all prefixes, are really separable, and therefore form compounds.

The component elements are sometimes syntactically connected, sometimes not. In the former case the compounds are called Syntactical Compounds, in the latter, Juxta-Positional Compounds. *Break-water* is a Syntactical Compound, because *water* is the object of *break* ; *coal-mine* is a Juxta-Positional Compound, because the former element defines the latter without being syntactically connected with it.

Syntactical Compounds are distinguished from words in Syntactical connection in that compounds are written as one word, with or without a hyphen ; they call up one image, not the separate images represented by each element ; and only the initial word, as a rule, is accented. Compare *round head* and *roundhead*, *bride's maid* and *bridesmaid*.

When the fusion of the elements is complete the hyphen disappears, and the second word, through its loss of accent, becomes more and more like a suffix. It is probable that all suffixes were once independent words.

Compounds have been formed in all periods of our language, but more especially in Old English. Those which come to us from Old English consist generally of native elements only—*e.g.*, *grass-hopper*, *daisy* (day's eye). Those due to Middle English are of Latin origin introduced from French—*e.g.*, *republic* (L. *res-publica*), *bustard* (L. *avis tarda*, the slow bird).

In Modern English compounds are either of Greek or of mixed origin ; thus, *lithograph* is Greek ; *type-writer* consists of the Greek *type* and the English *writer* ; in *motor-car* the first element is Latin, the second probably Celtic.

A compound or a derivative which contains

elements belonging to different languages is called a **Hybrid**—as *godd-ess* (English + Romance), *mac-adam-is-ed* (Gaelic + Hebrew + French + English), *bi-cycle* (Latin + Greek), *auto-car* (Greek + Celtic).

248. The formation of compounds and derivatives was often attended by changes in the words concerned, resulting from an increase or diminution of accentual stress.

(i.) A long vowel in a monosyllable commonly becomes short in words augmented by a syllable, whether to form a derivative or a compound.

Thus : knów + ledge > kno(w)ledge.
 wide + th > width.
 feed + de > fed.
 bóne + fire > bonfire.
 fore + head > for(e)head.
 sheep + herd > shepherd.

The addition of the accent is, as it were, balanced by a loss of quantity.

(ii.) In dissyllabic compounds a long vowel in the latter syllable is shortened unless the accent falls on it. A short vowel may disappear—*e.g.* :

house + wife > hussy (i. and ii.).
 brim + stone > brimston(e).
 O.E. bere + ærn > barn.
 O.E. wer + uld > world.
 O.E. gár + leac, spear plant > garlic.

(iii.) In trisyllabic words, accented on the first syllable (as usual), the middle syllable has the least stress, and its vowel is sometimes dropped, sometimes shortened, thus :

seam + ster + ess > se(a)mstress (i. and iii.).
 four + teen + night > fortnight (i. and iii.).
 wild + deer (animal) + ness > wilderness (i. and iii.).

249. Compounds may be Nouns, Adjectives, Pronouns, Verbs, Adverbs, or Prepositions.

I. Compound Nouns.

(a) Syntactical Compounds :

- (1) Noun (Possessive) + Noun — *e.g.*, *bridesmaid*,
monkshood.
- (2) Noun (Object) + Noun (Subject)—*e.g.*, *dog-lover*,
water-drinker.
- (3) Noun (Object) + Verbal Noun—*e.g.*, *fox-hunting*,
picture-buying.

- (4) Noun + Adverb (modifying) — *e.g.*, *passer-by*, *looker-on*.
- (5) Adjective (or Participle) + Noun—*e.g.*, *drift-wood*, *flying-fox*, *quick-silver*.
- (6) Verb + Noun (Object)—*e.g.*, *cut-throat*, *pickpocket*.
- (7) Verb + Adverb—*e.g.*, *cast-away*, *draw-back*.
- (8) Preposition + Noun (Object)—*e.g.*, *after-noon*, *out-law*.
- (9) Noun + Preposition + Noun—*e.g.*, *man-of-war*, *maid-of-all-work*.

(b) Juxta-Positional Compounds :

- (1) Noun + Noun—*e.g.*, *letter-rack*, *pocket-book*. To this class belong many compounds of which the second element is one of the following words : *craft*, *fare*, *kind*, *herd*, *man*, *wife*, *wright* (worker)—*e.g.*, *hand(i)craft* (*i* due to imitation of *handiwork* where *i* is O. E. *ge*, see § 186), *welfare*, *chaffer* (M. E. *chapfare*, a bargaining), *mankind*, *cowherd*, *fisherman*, *fish-wife*, *wheelwright*.
- (2) Verbal Noun + Noun—*e.g.*, *frying-pan*, *smoking-cap*.
- (3) Pronoun + Noun—*e.g.*, *he-goat*, *she-wolf*.
- (4) Adverb + Noun—*e.g.*, *by-stander*, *out-field*.
- (5) Adverb + Verb—*e.g.*, *out-let*, *wel-come*.

II. Compound Adjectives.

(a) Syntactical Compounds :

- (1) Noun (Object) + Participle—*e.g.*, *earth-shaking*, *heart-rending*.
- (2) Verb + Noun (Object)—*e.g.*, *break-neck*.
- (3) Adverb + Adjective or Participle—*e.g.*, *far-reaching*, *ill-supported*.

(b) Juxta-Positional Compounds :

- (1) Noun + Adjective or Participle—*e.g.*, *brick-red*, *fire-proof*, *moon-struck*.
- (2) Adjectives + Adjective or Participle—*e.g.*, *dead-drunk*, *orange-tawny*, *bare-faced*, *one-eyed*.

III. Compound Pronouns. (See Chap. XVI.)

IV. Compound Verbs.

(a) Syntactical Compounds :

(1) Noun (Object) + Verb—*e.g.*, *back-bite*, *brow-beat*.

(2) Verb + Adverb—*e.g.*, *don* (do on), *doff* (do off).

(b) Juxta-Positional Compounds :

(1) Adverb + Verb—*e.g.*, *fore-tell*, *under-stand*.

(2) Adjective + Verb—*e.g.*, *safe-guard*, *white-wash*.

V. Compound Adverbs. (See Chap. XXII.)

VI. Compound Prepositions. (See Chap. XXIII.)

250. In many compounds the origin has been obscured.

Such are :

auger	O. E. <i>nafu-gár</i> , nave-piercer.
barn	O. E. <i>bere-ærn</i> , barley-house.
biscuit	Fr. <i>biscuit</i> < L. <i>bis coctum</i> , twice cooked.
brandy	Du. <i>brandewijn</i> , burnt (distilled) wine.
bridal	O. E. <i>bryd-ealu</i> , bride-ale, bride-feast.
brimstone	M. E. <i>bren-stoon</i> , burning stone,
bustard	Fr. <i>bistard</i> < L. <i>avis tarda</i> , bird slow.
by-law	Icel. <i>byar-lög</i> , town-law.
constable	O. Fr. <i>conestable</i> < L. <i>comes stabuli</i> , count of stable.
cobweb	O. E. <i>attorcop-web</i> , poison-head web.
curfew	Fr. <i>couvre feu</i> , cover fire.
daisy	O. E. <i>dages éage</i> , day's eye, the sun with rays.
fellow	Icel. <i>fé-lag-i</i> , a partner in a <i>félag</i> , <i>i.e.</i> , an association of property.
gospel	O. E. <i>gód-spel</i> , good tidings.
gossip	O. E., <i>god-sib</i> , related in God.
harbour	Icel. <i>her-bergi</i> , army-shelter.
heifer	O. E. <i>héah-fore</i> (<i>fearr</i>), high, <i>i.e.</i> , full-grown, bull.
hussy	O. E. <i>hús-wif</i> , house-wife.
icicle	O. E. <i>ís-gicel</i> , ice + piece of ice.
kerchief	Fr. <i>couvre-chef</i> , cover head.
Lammas	O. E. <i>hláf-mæsse</i> , loaf-mass (<i>cf.</i> Christmas).

livelihood	O. E. <i>lif-lād</i> , life-leading.
mole	O. E. <i>mold-weorþ</i> , mould-thrower.
Monday	O. E. <i>mōnan-dæg</i> , moon's day; <i>cf. Tiwes-dæg, Wōdnes-dæg, Thunres-dæg, Frige-dæg, Sætern-dæg, Sunnan-dæg.</i>
neighbour	O. E. <i>néah-bur</i> , near-dweller.
nostril	O. E. <i>nos-pyrl</i> , nose-hole.
orchard	O. E. <i>ort-geard</i> , wort-yard.
righteous	O. E. <i>riht-wís</i> , wise as to the right.
shelter	O. E. <i>scild-truma</i> , shield-troop.
sheriff	O. E. <i>scír-geréfa</i> , shire-reeve.
steward	O. E. <i>stí-weard</i> , sty (stall) ward.
stirrup	O. E. <i>stig-ráp</i> , climb-rope.
window	Icel. <i>wind-auga</i> , wind-eye.
woman	O. E. <i>wíf-man</i> , wife-man.
world	O. E. <i>wer-uld</i> , man age.

On the other hand, some words are compounds only in appearance, their form being due to mistaken etymology—*e.g.*, beef-eater (Fr. *buffetier*), causeway (Fr. *chaussée*), crayfish (Fr. *écrevisse* < O. H. G. *chrepaz*), pickaxe (O. Fr. *picois*).

251. Derivation by means of Prefixes and Suffixes.

Teutonic Prefixes :

- a- (1) < O. E. *on-*, on : a-bed, a-way, *an-on*.
- (2) < O. E. *of-*, from : a-down, a-kin.
- (3) < O. E. *of-* (intensive) : a-thirst.
- (4) < O. E. *á-*, from, by : a-rise, a-go.
- (5) < O. E. *and-*, back : a-long, *an-swer*.
- (6) < O. E. *ge-* : a-like, a-ware.
- (7) < O. E. *á-*, ever : a-ught, *e-ither*.
- at- < O. E. *æt-*, at, to : at-one, (a)t-wit.
- be- < O. E. *be-*.
- (1) = by : be-side.
- (2) makes intransitive verbs transitive : be-speak.
- (3) privative : be-head.
- (4) intensive : be-smear.

(5) makes verbs from nouns : be-dew.

(6) practically meaningless : be-hest.

for- < O.E. *for-*:

(1) = up, utterly, very, denoting destruction : for-do,
for-lorn.

(2) negative : for-bid.

(3) falsely : for-swear.

(4) intensive : for-give.

fore- < O. E. *fore-*, before : fore-see, fore-tell.

gain- < O. E. *gean-*, against : gain-say.

mis- < O. E. *mis-*, amiss, ill : mis-deed, mis-take.

n- < O. E. *ne-*, not : n-aught, n-ot, n-either.

sand- < O. E. *sam-*, half : sand-blind.

un- < O. E. *on-* :

(1) = back : un-do, un-fold, un-lock, un-wind.

(2) = not : un-able, un-couth, un-true.

wan- < O. E. *wan-*, lacking : wan-ton.

with- < O. E. *wið-*, against, back : with-draw, with-stand.

252. Prefixes of Latin origin :

Many of these have reached English both in the classical form and in the popular French form. In composition, those ending in a consonant often undergo changes of form through assimilation with the initial consonant of the word to which they are prefixed :

a-, ab-, abs-, away from ; Fr. a-, av- : a-vert, ab-jure,
ab-stract, a-d-vance, av-aunt.

ad-, to ; Fr. a-.

Also found as ab-, ac-, af-, ag-, al-, a-, an-, ap-,
ar-, as-, at-:

ad-jacent, a-chieve, ab-breviate, ac-cede, af-fix, ag-gressor,
al-lude, a-mount, an-nounce, ap-pear, ar-rogate, as-sign,
at-tend.

ante-, before ; Fr. an-, anci-.

Also found as anti- : ante cedent, an-cestor, anci-ent,
anti-cipate.

bis-, bi-, twice : bis-sextile, bi-ennial.

circum-, circu-, round : circum-ference, circu-it.

cis-, on this side : cis-alpine.

com- (Fr. from L. *cum*), with.

Also found as co-, col-, comb-, con-, cor-, coun-,
cu-, cur-.

com-mute, co-agulate, co-uch (L. *collocare*), col-late,
comb-ustion, con-nect, cor-rode, coun-tenance, cu-stom
(L. *consuetudinem*), cur-ry (Fr. *cor-royer*).

contra-, against ; Fr. contre-.

Also found as contro-, contr-, counter- :

contra-dict, contr-ol, contro-versy, contr-alto (Italian),
counter-act.

de-, down, from, away.

Also found as di- : de-scend, de-gree, de-cline, di-stil.

demi- (Fr. < L. *dimidium*), half : demi-god.

dis-, apart, in two, asunder ; O. Fr. des-, Fr. dé-.

Also found as di-, dif-, des-, de-, -s- :

dis-cover, di-gest, dif-fer, dis-sent, des-cant, de-feat,
s-pend (L. *dispendere*).

In some words dis- has replaced the Teutonic mis-,
forming hybrids : dis-believe, dis-like, dis-trust.

ex-, out of, from ; Fr. es-, é-.

Also found as a-, e-, ef-, ens-, iss-, s- :

ex-alt, es-say, é-lite, a-mend (for e-mend), e-normous,
ef-fect, ens-ample, iss-ue, s-ample.

extra-, beyond.

Also found as stra- : extra-vagant, stra-nger.

in-, into, in ; Fr. em-, en-.

Also found as am-, an-, il-, im-, ir- :

in-sert, em-bellish, en-close, am-bush, an-oint, il-lusion,
im-migrant, ir-rigate. Hybrids : em-bolden, en-dear,
etc.

in-, not ; Fr. en-.

Also found as ig-, il-, im-, ir- :

in-nocent, en-emy, ig-noble, il-legal, im-material, ir-regular.

- inter-, intra-, intro-, within ; O. Fr. enter-, Fr. entre-.
 Also found as intel- :
 inter-sect, intra-mural, intro-duce, enter-prise, entr-ails,
 intel-ligence.
- male-, ill ; Fr. mal-, mau- : male-diction, mal-ady,
 mau-gre.
- mis- (< O. Fr. *mes* < L. *minus*), less : mis-adventure,
 mis-chance.
- non-, not : non-sense.
- ob-, in front of, against.
 Also found as oc-, of-, o-, op-, os- :
 ob-ject, oc-cur, of-fend, o-mit, op-pose, os-tensible.
- pen- (Fr. < L. *pæne*-), almost : pen-insula.
- per-, through ; Fr. par-.
 Also found as pel-, pil- :
 per-ceive, par-don, pel-lucid, pil-grim.
- post-, after ; Fr. puis- : post-pone, pu-ny (< Fr. *puis-né*
 < L. *post-natum*).
- pre-, præ-, before : pre-vent, præ-munire.
 Also found as pro- in pro-vost.
- preter-, præter-, past, beyond : preter-ite, preter-natural.
- pro-, forth, before, instead of ; Fr. por-, pour-.
 Also found as prof-, pur-, pr- :
 pro-ceed, pour-tray or por-tray, prof-fer, pur-chase,
 pr-udent (*i.e.*, pro-vident).
- re-, red-, back, again ; Fr. re- : re-act, red-ound, re-but.
 Hybrids : re-bind, re-open, re-set.
- retro-, backwards ; Fr.rière- : retro-spect, rear-guard.
- se-, sed-, apart, away : se-clude, sed-ition.
- semi-, half : semi-circle.
- sine-, without : sine-cure, sin-cere.
- sub-, under ; O. Fr. so-.
 Also found as s-, suc-, suf-, sug-, sum-, sup-,
 sur-, sus- :
 sub-due, so-journ, s-ombre, suc-ceed, suf-fer, sug-gest,

sum-mon, sup-pose, sur-rogate, sus-pend. Hybrids :
sub-kingdom, sub-let.

subter-, beneath : subter-fuge.

super-, above, over ; Fr. sur-, Italian sopr- : super-
structure, sur-pass, sopr-ano.

Cf. sover-eign (O. Fr. *soverain* < L. *super-anum*).

trans-, tra-, across ; O. Fr. tres-, tre- : trans-late,
tra-verse, tres-pass, tre-ason.

ultra-, beyond ; Fr. outre- : ultra-protestant, outr-age.

vice-, instead of ; Fr. vice-, vis- : vice-gerent, vice-roy,
vis-count.

253. Greek Prefixes :

These have generally come through Latin and French.

an-, a-, negative prefix : an-archy, a-byss.

amphi-, on both sides, about : amphi-bious, amphi-theatre.

ana-, an-, up, back, again : ana-lysis, an-eurism.

anti-, ant-, anth-, opposite to, against : anti-podes,
ant-agonism, anth-em.

apo-, ap-, aph-, away from, from : apo-logy, ap-helion,
aph-æresis.

archi-, arche-, arch-, chief, head : archi-tect, arche-type,
arch-bishop.

auto-, auth-, self : auto-graph, auth-entic.

cata-, cath-, cat-, down, downwards : cata-lepsy, cath-olic,
cat-echism.

dia-, di-, through : dia-meter, di-æresis.

di-, two : di-phthong.

dys-, ill : dys-peptic.

ec-, ex-, out of : ec-centric, ex-odus.

en-, em-, in : en-comium, em-phasis.

endo-, within : endo-thermic.

epi-, eph-, ep-, upon, on, by : epi-taph, eph-emeral, ep-och.

eu-, ev-, well : eu-logy, ev-angelist.

exo-, outside : exo-teric, exo-tic.

hemi-, half : hemi-sphere.

hyper-, over : hyper-metric, hyper-bole.

hypo-, hyp-, under : hypo-thesis, hyp-hen.

meta-, meth-, met-, after, among, with ; also used to
imply change : meta-morphosis, meth-od, met-eor.

mono-, mon-, one, alone : mono-graph, mon-archy.

pan-, panto-, all : pan-acea, panto-mime.

para-, par-, beside : para-graph, par-helion.

peri-, round : peri-style, peri-meter.

pro-, before : pro-gram, pro-logue.

pros-, to, towards : pros-ody, pros-elyte.

proto-, prot-, first : proto-martyr, prot-oxide.

syn-, with, together.

Appears also as sy-, syl-, sym- :

syn-tax, sy-stem, syl-logism, sym-pathy.

254. Teutonic Suffixes :

Some Teutonic suffixes—*e.g.*, **-dom**, **-hood**, and **-ship**—are known to have existed as independent words. They are treated here rather than under Compounds because they have been freely used in the formation of words since they ceased to be used separately. **Craft**, **fare**, **kind**, etc., are treated under Compounds, § 249. Many hybrids arise from the placing of Teutonic suffixes to words of foreign origin.

255. Noun Suffixes :

The formerly independent words **dom**, **hood**, **lock**, **red**, **ric**, **ship**, are included here.

1. Denoting the agent :

-en < O. E. *-en*, a feminine suffix : vix-en.

-er < O. E. *-ere*, originally a masculine suffix :

(1) -er : harp-er, teach-er, sing-er ; and hybrids :
e.g., photograph-er.

(2) -ar : beg-g-ar, li-ar.

(3) -ard, -art (O. Fr. influence) : dull-ard, brag-g-art.

(4) -i-er, -y-er (N. Fr. influence) : glaz-i-er, saw-y-er.

-le : cripp-le, bead-le.

-nd < O. E. *-ende*, suffix of the imperfect participle :
frie-nd, fi-end.

-ster < O. E. *-estre*, originally a feminine suffix :
spin-ster, pun-ster.

-ter, -ther, -der : daugh-ter, mo-ther, spi-der.

2. Denoting an instrument :

-el < O. E. *-els* :

(1) -el : shov-el.

(2) -al : buri-al (O. E. *byrgels*, a tomb).

(3) -le : gird-le, sett-le, spind-le.

-r : stai-r, timb-er

-ter, -ther, -der : laugh-ter, fea-ther, mur-der.

3. Forming abstract nouns from nouns, adjectives, and verbs :

-dom < O. E. *dóm*, doom :

(1) from nouns : earl-dom, king-dóm ; and hybrids :
e.g., duke-dom, Christen-dom.

(2) from adjectives : free-dom, wis-dom.

-hood, -head < O. E. *hād*, state, rank.

(1) from nouns : child-hood, man-hood, God-head.

(2) from adjectives : likeli-hood ; and the hybrids :
false-hood, hardi-hood.

-ing < O. E. *-ung*, added to verbs : bless-ing.

-lock, -ledge < O. E. *lúc*, gift : wed-lock, know-ledge.

-ness < O. E. *-nes* :

(1) from adjectives : holi-ness, bright-ness ; and
hybrids : base-ness, ferocious-ness.

(2) from nouns : wilder-ness (wild-deer-ness).

(3) from verb : wit-ness.

-red < O. E. *rédi*, condition : hat-red, kin-d-red.

-ric < O. E. *rice*, rule, realm, region : bishop-ric (a
hybrid). In O. E. we find heofon-*rice*.

-ship < O. E. *scipe*, shape.

(1) from nouns : friend-ship, wor-ship (= worth-ship) ;
and hybrids : scholar-ship, tutor-ship.

(2) from adjectives : hard-ship.

In 'land-scape,' or 'land-skip,' we have the
Dutch form of the suffix.

-th, -t, -d < O. E. *þu*, *þo*.

This ending was originally *-iþa*, and the *i* caused mutation ; hence the vowel change
—*e.g.*, strong > streng-th.

(1) from adjectives : dear-th, wid-th ; heigh-t, drough-t.

(2) from verbs : bir-th, dea-th ; gif-t, fligh-t ; floo-d, see-d.

4. Forming diminutives :

-en < O. E. *-en* : maid-en, chick-en (from 'cock').

-el, -le : padd-le (= spaddle, from 'spade'), cock-er-el, pick-er-el, mong-r-el.

-ing < O. E. *-ing* : farth-ing (fourth-ing), lord-ing, penn-y (pen-ing), rid-ing of Yorkshire (third-ing).

-kin : lamb-kin, gris-kin ; and in Dutch words : fir-kin (from 'four'), manni-kin.

-ling < O. E. *-ling*, (*-el* + *-ing*) : duck-ling, hire-ling.

-ock < O. E. *-uca* ; bull-ock, hill-ock.

-y, -ie : Tom-m-y, Charl-ie.

Several of these suffixes are used in forming patronymics (paternal names) = son of—*e.g.* :

-ing in Brown-ing, kin in Per-kin.

-ock in Bull-ock.

The Scandinavian suffix *-son* is used for the same purpose—*e.g.*, Tom-son.

256. Adjective Suffixes :

The originally independent words : fast, fold, ful, less, like, some, and ward are included here.

-ed, -d, -t, (1) the participle suffix : sift-ed, dea-d, spoil-t.

(2) Also added to nouns, as in boot-ed, rag-g-ed, spur-r-ed, wretch-ed.

-el, -le < O. E. *-ol* : ev-il, fick-le.

-en, -n < O. E. *-en*, (1) the participle suffix : bound-en, molt-en, forlor-n.

(2) Also added to names of materials : gold-en, wood-en.

-er : bitt-er, fai-r, slipp-er-y.

-ern = -er + n : east-ern, west-ern.

-ing, the participle suffix : lov-ing.

-ish < O. E. *-isc* : child-ish, Engl-ish.

-ow < O. E. *-u* : fall-ow, yell-ow.

-ther < O. E. *-þer*, a comparative suffix : o-ther, whe-ther, etc.

-y (1) < O. E. *-ig* : blood-y, greed-y.

(2) < O. E. *-iht* : reed-y, ston-y.

-fast < O. E. *fæst*, firm in, possessing : sted-fast, shame-faced.

-fold < O. E. *feald* : four-fold, mani-fold.

-ful < O. E. *ful* : sin-ful, wil-ful.

-less < O. E. *léas*, less : heart-less, thought-less.

-like, -ly < O. E. *lic* : god-like, earth-ly.

-some < O. E. *sum* : lis-som, win-some ; buxom, (lit. *bow-some*—i.e., obedient) ; and hybrids : hand-some, quarrel-some.

-ward < O. E. *weard* : for-ward, home-ward.

257. Verbal Suffixes :

-en < O. E. *-n-ian*—causative.

(a) from adjectives : black-en, sweet-en.

(b) from nouns : length-en, strength-en.

(c) from verbs : heark-en, wak-en.

-k, intensive : har-k (allied to 'hear'), tal-k (allied 'to tell').

-le, frequentative : spark-le, ratt-le.

-er, frequentative : chatt-er, glimm-er.

-se < O. E. *-s-ian* : clean-se ; rin-se, to make pure (Norse through French).

-sk < Scandinavian *-sk*, reflexive : ba-sk (to bathe one's self), bu-sk (to prepare one's self).

Adverbial Suffixes (see § 225).

258. Suffixes of Latin origin.

Suffixes of Latin origin have reached English in words drawn (1) directly from Latin, (2) from one of the Romance tongues. Those which have passed through French assume different forms according as they are of 'popular' or of 'learned' formation, and of early or of later introduction. Thus L. *-arius* appears in English in :

(a) Early forms (1) popular : butch-er, vic-ar.

(2) learned : commiss-ary.

(b) Later forms (1) popular : fusil-ier.

(2) learned : commission-aire.

Early 'popular' forms are generally from Norman-French. Learned forms may be taken directly from Latin or borrowed from French. In the following lists the form which is most frequently employed in making new derivatives is placed first. This is sometimes a 'popular,' but more frequently a 'learned,' form. The classes have been made to correspond more or less with those into which the Teutonic suffixes were divided.

259. I. Noun Suffixes.

1. Denoting a person :

-an, -ian < L. *-anus*, *-ianus* (adj.).

(1) -an, -ian : Afric-an, Canad-ian, histor-ian.

(2) -ain, pop. Fr. : chapl-ain, vill-ain.

(3) -an, Fr. < Mod. Ital. or Span. : artis-an,
partis-an.

-ant, -ent < L. *-antem*, *-entem* (participle) : merch-
ant, ag-ent.

-ard < Fr. *-ard* < O. H. G. *-hart* (depreciatory) :
cow-ard, dynamit-ard.

-ary < L. *-arius*, *-aris*.

(1) -ary : lapid-ary, secret-ary.

(2) -aire < learned Fr. : commission-aire.

(3) -ar, -er, -eer, -ier, -or ; show pop. Fr. forms
or confusion with other endings : vic-ar,
arch-er, engin-eer, fusil-ier, cancell-or.

-ate- < L. *-atus* (pass. part.).

(1) -ate : cur-ate, leg-ate, advoc-ate.

(2) -ee, -ey, -y < pop. Fr. *-é*, *-ée* : legat-ee, attorn-ey,
deput-y.

(3) -ade < Span. *-ada* : comr-ade.

-ess, pop. Fr. < L. *-issa* (feminine). See § 83.

-ess, pop. Fr. < L. *-ensis*, *-esis* : burg-ess.

-ice < L. *-icius* (adj.) : apprent-ice, nov-ice.

-ive, -iff < L. *-ivus* : capt-ive, bail-iff.

-or, -sor, -tor < L. *-or*, *-sor*, *-ator*.

(1) -or, -sor, -tor : jur-or, spon-sor, doc-tor.

(2) -er, -our < pop. Fr. *-eur*, *-our* (N. Fr.) :
enchant-er, receiv-er, savi-our, govern-our
(see Book of Common Prayer).

-trix < L. *-trix* (feminine). See § 84.

2. Denoting instrument, means, office, place used for a special purpose :

-age, pop. Fr. < L. *-aticum* : hermit-age, vicar-age.

-ary < L. *-arium*, *-ariam*.

(1) -ary : avi-ary, gran-ary.

(2) -ar, -er, -ery, -ry < pop. Fr. forms : cell-ar,
lard-er, brew-ery, jew-ry.

-ate < L. *-atus*, *-ata* : consul-ate, mand-ate.

-le, pop. Fr. < L. *-ulus*, *-ula*, *-ulum*.

(1) -le : stab-le, obstac-le.

(2) -bule, -cle ; modern forms in words borrowed directly from Latin : vesti-bule, vehi-cle.

-ory < L. *-orium*.

(1) -ory : orat-ory, dormit-ory.

(2) -our, -er, -oir, pop. Fr. : parl-our, mang-er, and
Mod. Fr. *abatt-oir*.

-men < L. *-men*.

(1) -men : acu-men, regi-men.

(2) -me, -m, -en, -n, pop. Fr. : regi-me, real-m,
leav-en, nou-n.

-ment, -mentum < L. *-mentum* : argu-ment, adver-
tise-ment, mo-mentum, impedi-menta (pl.) ; and
hybrids : acknowledge-ment, atone-ment.

3. Forming abstract nouns :

-age, pop. Fr. < L. *-aticum* : hom-age, marri-age ;
and in hybrids : bond-age, till-age.

-ance, -ence, pop. Fr. < L. *-antiam, -entiam*.

(1) resist-ance, indig-ence, ch-ance.

(2) -ancy, -ency, are newer learned forms :
brilli-ancy, consist-ency.

(3) -ence in 'sil-ence' < L. *sil-entium* (neuter).

-ate, -at < L. *-ata*.

(1) -ate, -at, of recent formation : pontific-ate,
commissari-at.

(2) -y < pop. Fr. *-ée* : destin-y, embass-y.

(3) -ade, -ado (Provençal and Spanish) : crus-ade,
brav-ado.

-end, -and < L. *-andum, -endum*, gerundival suffixes.

(1) -end : leg-end.

(2) -and, pop. Fr. : vi-and.

-ice < L. *-itia, -itium*.

(1) -ice : just-ice, avar-ice.

(2) -ess, -ise, pop. Fr. : distr-ess, rich-es, franch-ise,
merchand-ise.

-ion < L. *-ionem* : opin-ion.

-mony < L. *-monium* : cere-mony.

-our < L. *-or, -orem*.

(1) -or : err-or.

(2) -our (N. Fr. *-our*) : fav-our.

-sion, -tion < L. *-sionem, -tionem*.

(1) -sion, -tion : asper-sion, profu-sion, decentral-
isa-tion, po-tion.

(2) -on, -son, -som, pop. Fr. : fashi-on, foi-son,
poi-son, ran-som.

-t, -te < L. *-tum, -tam* (pass. part.) : fac-t, da-te.

-tude < L. *-tudo*.

(1) -tude : beati-tude, grati-tude.

(2) -tom, pop. Fr. form < L. *-tudinem* : cus-tom
(L. *consue-tudinem*).

-ty, -ity < L. *-itas, -itatem*.

(1) -ity : fidel-ity, necess-ity.

(2) -ty < pop. Fr. *-té* : feal-ty, cruel-ty.

-ure < L. *-ura* : cult-ure, verd-ure.

-y < L. *-ium, -ia*.

(1) -ium : compend-ium.

(2) -y, -e < pop. Fr. *-ie, -e* < L. *-ium* : jo-y, stud-y, exil-e ; and on the same model : augur-y.

(3) -y < L. *-ia*, through Fr. *-ie* : cop-y, industr-y.

(4) -cy < L. *-tia*, on the model of pop. Fr. : clemen-cy.

4. Forming diminutives :

-aster < L. *-asterum* : poet-aster.

-cule, -cle < Low L. *-iculum, -iculam* < L. *-ulum, -ulam*.

(1) -cule, -cle : animal-cule, arti-cle.

(2) -il, pop. Fr. form : per-il.

(3) -illa, Span. form : flot-illa.

(4) -celli, -cello, Ital. : vermi-celli, violon-cello.

-el, pop. Fr. form of L. *-ellum, -ellam* : lib-el, chap-el.

-et, ette, -ot, pop. Fr. forms < L. *ittum* : cygn-et, ros-ette, chari-ot.

-le, -ule < L. *-ulum, -ulam*.

(1) -ule : glob-ule, ov-ule.

(2) -le, pop. Fr. : tab-le, fab-le. In 'chapt-er' *r* replaces *l*.

(3) -ola, Ital. : cup-ola.

-let = -el + -et, a compound diminutive : tab-l-et, cut-l-et.

This suffix is also used with Teutonic words : stream-let, ham-let.

5. Forming augmentatives :

-on, -one, -oon, derived ultimately from L. *-onem*, are sometimes augmentatives.

(1) -on, -oon < Fr. *-on* : caiss-on, a big case ; ball-on, a big ball ; sal-on, a big hall.

(2) -one, -oon < Ital. *-una* : tromb-one, a big trumpet ; lag-on, a big lake.

260. II. Adjective Suffixes:

-able, -ible, -uble < L. *-abilis*, *-ibilis*, *-ibilis*, *-ubilis*, denoting 'adapted for,' 'able to be.'

(1) -bile : mo-bile = mov-able.

(2) -able, -ble, pop. Fr. : agree-able, favour-able ; fee-ble ; and hybrids : break-able, laugh-able.

(3) -ible, -uble, are pop. forms added to words drawn directly from Latin : sens-ible, vis-ible, sol-uble.

-aceous = -ace + -ous < L. *-ace-us*, denoting material : farin-ace-ous (see -ous below). The same suffix is used in botany in the form *-aceæ*—*e.g.*, ranuncul-aceæ.

-acious = -aci-ous < Fr. *ace-ous* < L. *-ax*, *-acis* + *osus* : rap-acious, sag-acious.

-al, -el, -il < L. *-alis*, *-elis*, *-ilis* (*ilis*).

(1) -ile : fut-ile, serv-ile, frag-ile.

(2) -al, -el, -il, pop. Fr. : roy-al, cru-el, civ-il.

(3) -eel, -le, orthographical devices : gent-eel, gent-le.

-an, -ian < L. *-anus*, *-ianus*.

(1) -an, -ian, -ane (modern) : hum-an, med-ian, hum-ane.

(2) -ain, -ien, pop. Fr. : cert-ain, anc-ien-t.

-ange, pop. Fr. < L. *-aneum* : str-ange.

-ant, -ent < L. *-antem*, *-entem* (part.) : err-ant, consist-ent.

-ar < L. *-aris* : singul-ar, sol-ar.

-ary < L. *-arius*.

-arious, -ary : greg-arious, nef-arious ; maxill-ary, second-ary.

-ate, -ete, -ite, -ute < L. *-atum*, *-itum*, *-utum* (part.),

(1) -ate, -ete, -ite, -ute : pri-vate, concr-ete, oppos-ite, resol-ute.

(2) -t, -te : fac-t, chas-te.

(3) -t, -y, pop. Fr. : fea-t, priv-y.

-ble, -ple, pop. Fr. < L. *-plex* = -fold : tre-ble, quadru-ple.

- bund < L. *-bundus* : mori-bund.
- escent < L. *-escentem* (inceptive) : conval-escent, opal-escent.
- ese < Ital. *-ese* < L. *-ensis* : Chin-ese.
- esque < Fr. *-esque* < Ital. *-esco* < L. *-iscum* : grot-esque, pictur-esque.
- ic < L. *-icus, -ica, -icum*, denoting 'pertaining to.'
 - (1) -ic : publ-ic, civ-ic.
 - (2) -ique (Mod. Fr.) : ant-ique, un-ique.
- id < L. *-idus* : ferv-id, tim-id.
- ine, pop. Fr. < L. *-inum* : femin-ine, sal-ine.
- ive < L. *-ivus*, denoting inclination.
 - (1) -ive : act-ive, pens-ive.
 - (2) -y (pop.) : hast-y, test-y.
- lent < L. *-l-entus*, full of : opu-lent, vio-lent.
- ory < L. *-orius* : amat-ory, transit-ory.
- ose < L. *-osus, -osum*, full of.
 - (1) -ose : joc-ose, verb-ose.
 - (2) -ous < Fr. *-eux, -euse* : fam-ous, glori-ous.
- ous < L. *-us* : consci-ous.

261. III. Verbal Suffixes :

- ate, -ite, -it < L. *-atum, -itum* (perfect part.) : arbitr-ate, exped-ite, ed-it.
- fy < Fr. *-fier* < L. *-ficare* (from *facere*, make), beauti-fy, magni-fy.
- ish < L. *-escere* (inceptive).
 - (1) -esce : coal-esce.
 - (2) -ish < Fr. *-iss* : flour-ish, nour-ish.

New verbs are also formed in English by using one of the tense-stems of the Latin verb without any suffix : conduce, intend, retract.

262. Suffixes of Greek origin.

Suffixes of Greek origin have reached English in words drawn directly from Greek, and in words which have first passed through Latin and French. The chief living Greek suffixes are *-ism, -ist, -ize*, and these are frequently added to non-Greek roots, forming hybrids. Some others are largely used in scientific nomenclature—e.g., *-itis* : bronch-itis, laryng-itis, neph-itis, perityphl-itis.

263. Noun Suffixes.

1. Denoting an agent :

-ine, Fr. < Gk. *-ινη* : hero-ine (fem.).

-ist, Fr. *-iste*, L. *ista* < Gk. *-ιστής* : antagon-ist, bapt-ist, psalm-ist. Hybrids : dent-ist, flor-ist, journal-ist.

-t, -te, Fr. *-te* < L. *-ta* < Gk. *-της* : apost-a-te, prophe-t.

-ter, -tre < Fr. *-tre* < L. *-trum* < Gk. *-τρον* : me-tre, spec-tre.

2. Denoting Abstract Nouns or related ideas :

-ad, -id < L. *-as*, *-adis*; *-is*, *-idos* < Gk. *as*, *αδος*; *is*, *ιδος* : Ili-ad, Æne-id.

-e < Gk. *-ή* : catastroph-e, epitom-e.

-ic < Fr. *-ique* < L. *-icus* < Gk. *ικός* (adj.) : mus-ic, polit-ic-s.

-ism < Fr. *-isme* < L. *-ismus* < Gk. *-ισμος* : barbar-ism, solec-ism. Hybrids : individual-ism, social-ism.

-ma, -m < Gk. *-μα*.

(1) panora-ma, enthusias-m.

(2) -me, -m, Fr. < L. *-ma* : the-me, baptis-m.

-sis < Gk. *-σις*.

(1) -sis : cri-sis, empha-sis.

(2) -sy, -se Fr. < L. *-sis* : pal-sy, apocalyp-se.

-y < Gk. *-ια* : categor-y, monarch-y.

3. Forming diminutives :

-isk < Gk. *-ίσκος* : aster-isk, obel-isk.

264. II. Adjective Suffixes :

-ac < Fr. *-aque* < L. *-acus* < Gk. *-ακός* : mani-ac, demoni-ac.

-ic < Fr. *-ique* < L. *-icus* < Gk. *-ικός*.

(1) -ic : angel-ic, pan-ic (< *Pan*), plast-ic.

(2) -ic-al, in which -al is the L. *-alis* : mechan-ic-al, sophist-ic-al.

265. III. Verbal Suffix :

-ize < Gk. *-ιζ-ειν*.

(1) direct : critic-ize, philosoph-ize.

(2) through < Fr. *-iser* < L. *-iz-are* : colon-ise, organ-ise, tantal-ise (< *Tantalus*).

The spelling *-ise* is to be preferred for words which have come through the French ; but *-ize*, *-ise* are used indiscriminately.

QUESTIONS

A

1. Distinguish between a Compound, a Derivative, and two words in syntactical connection, with examples.
2. Define root, English root. What are hybrids? Mention any hybrids accepted as good English.
3. What are the chief classes of Compounds? State and exemplify the chief kinds of Noun Compounds, and show how their plurals are formed.
4. With the help of the following words show how Compound Adjectives are formed in English : *shamefaced*, *seafaring*, *heartrending*, *almighty*, *twopenny*.
5. What do you know about the formation of (a) Compound Verbs, (b) Compound Pronouns, (c) Compound Prepositions?
6. Show that the following words are disguised Compounds : *gospel*, *stirrup*, *nostril*, *sheriff*, *barn*, *livelihood*, *world*, *auger*, *mole*, *bridal*, *steward*.
7. In what ways may the different parts of speech be put together in composition? Give one instance of each way.
8. Distinguish accent, emphasis, quantity, and illustrate the effects of the first on English spelling.
9. Discuss the words *but* and *so*, and make examples of their various uses.
10. Mention some words which are Compounds only in appearance, and give their derivation.

B

1. Give the origin and the various functions of the Teutonic prefixes : *a-*, *be-*, *mis-*, and of the Teutonic suffixes *-y*, *-er*.
2. Comment on the formation of the following words : *lawyer*, *tapster*, *fiend*, *flood*, *every*, *orchard*, *bridal*. Which of these are Compounds?
3. Explain the suffixes in the following words : *kingdom*, *seemly*, *business*, *farthing*, *hardship*, *flutter*.
4. State the force or forces of the suffixes : *-ster*, *-le*, *-some*, *-ard*, *-ish*. Give the chief Teutonic suffixes forming (a) diminutives, (b) feminines, (c) plurals.
5. What are patronymics? Give all the patronymics of Teutonic origin. Explain the suffixes in *shadow*, *hillock*, *holy*, *busy*, *darling*, *worship*, *Ethelwulfing*.
6. Tell what you know of the Teutonic suffixes used in the formation of (a) Abstract Nouns, (b) Verbs.
7. Write brief notes on the formation of the following words : *befool*,

forswear, brackish, lighten, glazier, chaffer, livelihood, shamefaced, righteous, sandblind, wanton, gainsay, withdraw. Which of these are Compounds?

8. Give some instances of Causative Verbs formed from Intransitive Verbs (§ 156).

9. Give instances of words which have (a) lost an initial *n*, (b) taken *n* from the indefinite article.

10. What is the force of each of the prefixes and suffixes in the following words: *nonce, wooden, heedless, backward, rinse, what, oxen, chicken*? Give one other instance, in each case, of words similarly formed.

C

1. State the various non-Teutonic sources of the suffix *-y*. Explain its occurrence in the words: *jury, monarchy, study, jelly, jolly, victory, enemy*.

2. From what sources have we the suffix *-ous*? Explain its occurrence in *anxious, glorious, wondrous, courteous, righteous*.

3. Explain the origin and the function of the suffixes in the words: *burgess, labour, farrier, maniac, homage, chartism, coquette, canine, countess, vanity, palsy*.

4. What is meant by (a) diminutives, (b) augmentatives? Enumerate and illustrate by examples the suffixes most commonly used in English in the formation of such words.

5. State the force or forces of the suffixes: *-ist, -ary, -oon, -or, -son, -ble, -ate, -ose, -isk, -ize, -fy, -ment, -al, -ish, -ance, -e*. Illustrate by words.

6. In what forms do the Latin prepositions *ad, cum, ex, sub, in, ob* appear in English words? Give examples.

7. What is the force of each of the prefixes: *per, super, ultra, contra, trans*? What are the French forms of these prefixes, and in what words do they occur? Give six French suffixes.

8. What is the force of the Greek prefixes: *apo, ana, anti, cata, hyper, pro, syn*? Give words to illustrate. State the corresponding Latin prefixes.

9. What Greek prefixes mean respectively: *not, round, against, through, upon, over, before, well*? Give, where you can, the corresponding Latin prefixes.

10. Write down six words used in two senses and with two functions, and show how the accent is placed in the words so used.

CHAPTER XXVII

SYNTAX—ANALYSIS AND PUNCTUATION

266. Syntax treats of the arrangement of words into sentences, and of the relationship of the various parts of sentences to each other.

Some of the rules of Syntax have already been mentioned in the chapters on Accidence. What remains to be done is to add others which are less intimately connected with Accidence. Our subject falls into two divisions :

1. The Structure of Sentences.
2. The Concord and Government of Words.

As we cannot consider the one without reference to the other, and as there are certain terms that must be explained, it will be more convenient in this chapter to learn what we can of the structure of sentences by treating them analytically, and to reserve the rules for the actual building up of sentences for the next chapter.

267. A sentence is a complete thought expressed in words.

As thoughts assume various forms, so do sentences. They may be :

(1) Declaratory : 'Thou mak'st the gloomy face of Nature gay'; 'We envy not the warmer clime.'

(2) Exclamatory : 'How strangely are our love and hate misplaced !'

(3) Interrogative : 'Have I not reason to detest 'em?'

(4) Imperative : 'Hence, get thee gone, and follow me no more.'

(5) Optative : 'Long may he reign.'

(6) Conceptive : 'He may recover if he goes to sea.'

268. A sentence consists of two essential parts :

1. The subject, which stands for that about which an assertion is made.

2. The predicate, by means of which the assertion is made.

These definitions imply that the subject must be a noun or its equivalent, and that the predicate must contain a verb. When the form or use of the verb sufficiently indicates the subject, the noun or its equivalent is sometimes omitted. This is especially the case in Imperative sentences and in Optative sentences beginning with 'would'—*e.g.*, 'Come here'

—*i.e.*, ‘Come you here’; ‘Would he were here’—*i.e.*, ‘I would he were here.’ Older writers occasionally employ a similar construction with a second person in Interrogative sentences—*e.g.*, ‘Art any more than a steward?’ (‘Twelfth Night.’)

In Logic a sentence is said to consist of subject and predicate only, and it is well for beginners first to resolve all sentences into these two logical elements, thus :

First Stage of Analysis.

Logical Subject.	Logical Predicate.
The wondering <i>sage</i>	<i>pursues</i> his airy flight.
<i>He</i>	{ <i>views</i> the tracts where luminaries rove to settle seasons here and fates above.
The waves	<i>gently wash</i> each rising hill.
<i>Groves</i> filled with balmy shrubs }	<i>in pomp appear.</i>
The <i>night</i> that never finds the day }	<i>is long.</i>

The grammatical subjects and predicates are the words printed in italics.

Now, by remembering what has already been said in the chapters on Accidence, it is possible to subdivide the Logical Predicates. In each of the first three sentences there is a transitive verb, and a transitive verb has an Object. If we ask the questions, ‘What does the sage pursue?’ ‘What does he view?’ ‘What do the waves wash?’ we shall find out what these Objects are, and shall then be able to separate the simple Predicates from their Objects. Sometimes a transitive verb takes an Indirect Object also.

The verbs *wash* and *appear* are modified, the one by the adverb *gently*, and the other by the expression *in pomp* which has the function of an Adverb. An Adverb or its equivalent, modifying the Predicate, is called an Extension of the Predicate. In the last sentence *is* is a verb of Incomplete

Predication, and must have what is called a Complement to enable it to make a complete assertion (§ 158).

The expressions used with the simple subject and simple object are in the nature of adjectives, and are called **Enlargements of the Subject** and **Enlargements of the Object** respectively.

We can now give a more detailed grammatical analysis (Gk. ἀνά, up; λύσις, breaking) of our sentences. Instead of making separate columns for Enlargements of the Subject and Object, we will italicise the simple subjects and objects.

Second Stage of Analysis.

Subject and Enlargements.	Predicate.	Object and Enlargements.	Extension of Predicates.
The wondering <i>sage</i>	pursues	his airy <i>flight</i> .	
<i>He</i>	views	the <i>tracts</i> , where . . . above.	
The <i>waves</i>	wash	each rising <i>hill</i>	gently. (manner)
<i>Groves</i> fill'd with balmy shrubs	appear		in pomp. (manner)
The <i>night</i> that never finds the day	is long.		

269. Before proceeding further it will be well to know the meaning of the terms **phrase** and **clause**. In the sentences just analysed there are, besides simple words, two different kinds of expressions which have the functions of parts of speech. The enlargement of the object *tracts*, and the enlargement of the subject *night*, contain finite verbs, while the enlargement of the subject *groves*, and the extension of the predicate *appear*, have no finite verb. It is the presence or absence of a finite verb which makes the difference between a clause and a phrase.

A phrase is a collection of words which has the function of a part of speech, but which contains no finite verb. *In pomp* is an adverbial phrase, because it has the force of an adverb; *fill'd with balmy shrubs*

is an adjective phrase, because it has the force of an adjective. Some grammarians would call the former a prepositional phrase, but it is better to keep that term for such expressions as *by means of*, *in front of*, *with a view to*, which are equivalent to prepositions. There is no serious mistake in calling 'fill'd with balmy shrubs' a participial phrase, since participles have an adjective force.

A Clause is a collection of words which does duty for a part of speech, and which contains a finite verb. It differs from a sentence in that it does not express the complete thought, but only a part of it. In the second sentence above, 'where luminaries move' is an Adjective clause, for it contains a finite verb, and at the same time is equivalent to an adjective, since it qualifies 'tracts.' The same words might be used as a Noun Clause or an Adverbial Clause; thus, in 'He found *where luminaries move*,' they form a Noun Clause which is the object of 'found'; in 'He lives *where luminaries move*,' they form an Adverbial Clause which modifies 'lives.' In the fifth sentence above, 'that never finds the day' is an Adjective Clause qualifying 'night.'

As these clauses enter into the construction of a sentence, and have the force of a part of speech, they must depend on some words in the sentence, and are therefore Dependent Clauses. What remains of the sentence after the subordinate clauses have been removed is sometimes, by an extension of the application of the word 'clause,' referred to as the Principal Clause.

Clauses may be analysed into the same four parts as complete sentences are, thus :

Subject and Enlargements.	Predicate.	Object and Enlargements.	Extension of Predicate.
Luminaries	move		(1) where (2) to settle seasons here and fates above.
That	finds	the day	never.

The connection between clauses and the other parts of the sentence can be shown as in the Analysis schemes on pp. 195, 196.

270. The Predicate may be extended or enlarged by means of adverbial adjuncts—*i.e.*, adverbs or their equivalents :

(1) An Adverb : '*Now* strike the golden lyre *again*.'

(2) An Adverbial phrase : 'The godlike hero sate *on his imperial throne*.'

(3) A Gerundial Infinitive, with or without an object : 'He chose a mournful Muse, *soft pity to inspire*.'

(4) An Adverbial object (§ 156) : 'Ireland would bless him *all his life*.' This may be regarded as a subdivision of (2).

(5) A Nominative Absolute : '*The stockade being captured*, the enemy surrendered.'

(6) An Adverbial Clause : 'The climax of the excitement in Ireland was reached *when Mitchel's trial came on*.'

271. The Subject and the Object of a Sentence are alike in being nouns or noun-equivalents, and in being expanded by adjective adjuncts—*i.e.*, adjectives or their equivalents.

The Subject and the Object of a sentence may be :

(1) A Noun : '*Nero* fired *Rome*.'

(2) A Pronoun : '*He* raised a mortal to the skies'; 'The waves too soon will waft *thee* here.'

(3) An Adjective or Participle used as a Noun : 'The *brave* deserve the *fair*'; 'The *living* shall die'; 'Spare the *vanquished*.'

(4) An Infinitive : '*To play* well requires much practice'; 'The monarch affects *to nod*.'

(5) A Verbal Noun, or Gerund : '*Drinking* is the soldier's pleasure'; 'He discouraged *fighting* in the open.'

(6) A quotation : '"*All hands on deck !*" sounded through the ship'; '"*A present deity !*" they shout around.'

(7) A Substantive Clause : '*That you have wronged me* doth appear in this'; 'Behold *how they toss their torches on high*.'

The Subject usually precedes the Object (see § 108).

272. The Simple Subject and the Simple Object may be enlarged by:

(1) An Adjective or Participle: '*The listening crowd admire the lofty sound.*'

(2) A Noun in Apposition: '*Macaulay, the Paymaster-General, had a seat in the Cabinet*'; '*They twice tried Duffy, the editor of the "Nation."*'

(3) A Noun or Pronoun in the Possessive Case, or its equivalent with *of*: '*The dragon's blood stained the crest of the hill*'; '*He left his blissful seats above.*'

(4) An Adjective Phrase or Participial Phrase: '*Soothed with the sound* the King grew vain'; '*Do you think it worth enjoying?*' '*He entered a wood bordering the road.*'

(5) A Noun preceded by a Preposition: '*The peers, by his side, were his staunchest supporters*'; '*They cut down the branches at the top.*'

(6) An Infinitive: '*The time to strike had come*'; '*He seized the opportunity to go abroad.*'

(7) An Adjective Clause: '*All that glitters is not gold*'; '*They held a series of gatherings which might be described as meetings of agitators.*'

In Analysis it is not necessary to state the nature of an enlargement.

273. There are three kinds of Sentences: Simple, Complex, and Compound.

A Simple Sentence is one which contains but one subject and one finite verb; as, '*The waves gently wash each rising hill*'; '*He raised a mortal to the skies.*'

A Complex Sentence is one which consists of an independent sentence and one or more dependent clauses; as, '*The night is long that never finds the day*' (Adjective); '*You will find, if you have patience to read me to the end*' (Adverbial), '*that I have judged Lady Macbeth very differently*' (Noun).

A Compound Sentence consists of two or more

independent sentences, joined together by a co-ordinating conjunction (§ 239). The conjunction is sometimes understood.

The sentences of which a Compound Sentence consists may be either Simple or Complex, thus : ‘ She lost a hero ’ (Simple), ‘ *and* she found a God ’ (Simple) ; ‘ Time went on ’ (Simple), ‘ *and* the Emperor thought he saw an occasion for still more clearly explaining his plans ’ (Complex).

It often happens that sentences are *elliptical*—*i.e.*, contracted by the omission of some words which are necessary to complete the grammatical structure of the sentence, and which can be supplied from the context or suggested by it. In such cases the omissions should be made good before the sentence is analysed, thus : ‘ What is stronger than a lion ? ’ becomes ‘ What is stronger than a lion is strong ? ’

274. The second stage of analysis shows how to analyse Simple Sentences, and how to begin the analysis of Complex Sentences, which should at first be treated as Simple Sentences.

Compound Sentences must be split up into Simple and Complex Sentences, and treated as such. In the next paragraph we shall analyse some Compound Sentences, in order to indicate how the relationship between the various parts should be marked. Before doing this it will be well to state once again the preliminary steps in analysis which have been recommended in this chapter :

(1) Divide the Sentence into Logical Subject and Logical Predicate.

(2) Subdivide the former into Subject and Enlargements, and the latter into Predicate, Object and Enlargements, and Extension. Remember that Verbs of Incomplete Predication must have a Complement, and that Transitive Verbs may have an Indirect as well as a Direct Object.

(3) Analyse the subordinate clauses into the same elements.

275. Examples of Analysis :

- (1) 'Thus sung they, in the English boat,
 A holy and a cheerful note;
 And all the way, to guide their chime,
 With falling oars they kept the time.'

(MARVELL.)

The sentence given is compound.

NOTE.—The Simple Subject and the Simple Object are italicised except when they are phrases or clauses.

Refer- ence Letter.	Sentence or Clause.	Kind and Relation.	Connective.	Subject and Enlarge- ments.	Predicate and Complement.	Object and Enlargements.	Extension of Predi- cate.
A	Thus sung they ... cheerful note	Simple		<i>they</i> , in the English boat	sung	<i>note</i> a holy and a cheerful	thus
B	And all the way ... kept the time	Simple	and	<i>they</i>	kept	the <i>time</i>	(1) all the way (2) to guide their chime (3) with falling oars

(2) 'In the latter country the King made frank appeal to his people, and told them that, if they wished to be rid of him, he was quite willing to go' (JUSTIN MCCARTHY).
The Sentence given is Compound.

Reference Letter.	Sentence or Clause.	Kind and Relation.	Connective.	Subject and Enlargements.	Predicate and Complement.	Object and Enlargements.	Extension of Predicate.
A	In the latter country . . . people	Simple		the <i>King</i>	made	<i>appeal</i> (1) frank (2) to his people	
B	and (he) told them that if . . . to go	Complex	and	(<i>he</i>)	told	them (indirect) that if . . . go (direct)	
(a)	that if they wished to be rid . . . to go	Noun Clause, Object of 'told',	that	<i>he</i>	was quite willing to go		if they wished to be rid of him
(b)	if they wished to be rid of him	Adverbial Clause of condition modifying 'was willing',	if	<i>they</i>	wished	to be rid of him	

And think to burst out into sudden blaze,
Comes the blind Fury with the abhorred
shears,
And slits the thin-spun life.'

(MILTON.)

(3) 'Fame is the spur that the clear spirit doth
raise
(That last infirmity of noble minds)
'To scorn delights and live laborious days;
But the fair guerdon when we hope to find,

The Sentence given is Compound.

Refer- ence Letter.	Sentence or Clause.	Kind and Relation.	Connective.	Subject and Enlarge- ments.	Predicate and Complement.	Object and Enlarge- ments.	Extension of Predi- cate.
A	Fame is the spur that . . . laborious days	Complex		<i>Fame</i> that last infirmity of noble minds	is the spur that the clear spirit doth raise to scorn . . . days		
(a)	That the clear spirit doth raise to scorn delights and live laborious days	Adjective Clause qualifying 'spur'		<i>that</i>	doth raise	<i>spirit</i> the clear	to scorn delights and live laborious days
B	But the fair guer- don . . . with the abhorred shears	Complex	but	<i>Fury</i> (1) the blind (2) with the abhorred shears	comes		(1) when we hope to find the fair guerdon (2) and (when we) think to burst out into sudden blaze
(a)	the fair guerdon when we hope to find	Adverbial Clause modifying 'comes'	when	<i>we</i>	hope	to find the fair guerdon	when
(b)	and (when we) think to burst out into sudden blaze	Adverbial Clause co- ordinate with (a)	and	<i>we</i>	think	to burst out into sudden blaze	when
C	And (the blind Fury, etc.) slits the thin- spun life	Complex	and	<i>Fury</i> the blind, etc.	slits	<i>life</i> the thin-spun	Clauses (a) and (b) in sentence B

276. The preceding paragraphs should have taught that, in other than interrogative, exclamatory, and optative sentences, the parts of a sentence are *generally* arranged according to the following plan :

(1) The Subject precedes the Predicate, which precedes the Object : ‘The cock-pit | was crowded’; ‘They | shook | hands’; ‘You | know | *I am gone.*’

(2) The Indirect Object precedes the Direct Object. ‘They | offered | him (indirect) a crown (direct).’

(3) Single word adjuncts precede the Subject and Object, but follow the Predicate. An adjunct of the predicate is often placed after the object of a transitive verb : ‘*My right hand* | shakes *much*’; ‘Wesley | had | *no real* cares’; ‘He | rose *early*’; ‘I | have | *a burning* fever | *to-day.*’ .

(4) Phrase and clause adjuncts of the Subject and Object follow them immediately; those of the Predicate are placed after the Object when there is one : ‘Every scene *of life* | has | two sides, *a dark and a bright one*’ (T. MOORE). ‘She | could pay | the national debt | *as easily as I could pay my washerwoman!* She | has | a lap-dog, *that eats out of gold.* She | feeds | her parrot | *with small pearls*—(and) all her thread-papers | are made *of bank-notes!*’ (SHERIDAN). The order followed in the above Sentences is known as PROSE ORDER; in poetry a much more varied arrangement is permitted. The position of words, as distinct from the chief parts of sentences, will be considered in the next chapter.

277. When the Prose Order is not followed, or when sentences are long and involved, it becomes necessary for a writer to prevent misconception of his meaning by the device known as Punctuation (L. *punctum*, a point) or Stopping.

The method of punctuation differs with the age and with the individual, and it rarely happens that a writer is entirely consistent in his use of stops; but two principles are almost uniformly recognised by the best modern authors :

(1) No stop should be used when the meaning is clear without it.

(2) When a stop is necessary, the one to be employed is the one best calculated to remove ambiguity.

Its choice will depend very largely on the value of any other stop that may have been used in the sentence.

It is in the application of the second of these principles that the greatest variety is found. For instance, most modern writers separate the complex sentences, which form a compound sentence, by semicolons ; and place a full-stop only at the end of the complete sentence. Macaulay, on the other hand, almost always puts a full stop after each complex sentence.

It is impossible, then, to give absolute rules for punctuation. All that we can do is to select those which are most generally observed.

The chief stops in decreasing order of strength are: the full-stop (.); the colon (:); the semi-colon (;); and the comma (,). Less common stops will be mentioned later.

I. The Full stop is used :

(1) At the end of every complete sentence—simple, complex, or compound—which is neither exclamatory nor interrogative.

‘The night was not ill-suited for such an enterprise. The moon was indeed at the full, and the northern streamers were shining brilliantly’ (MACAULAY).

(2) After abbreviations and Roman ordinal numerals: lit., incog., etc., B.Sc., N.B., Edward VII.

II. The Comma is used :

(1) To separate short simple sentences, and longer ones in which the comma has not been used for another purpose: ‘I came, saw, and overcame.’ If the second clause is in reality dependent on the first, no comma is required. Thus, there is a difference in meaning between ‘He came and saw me yesterday’ and ‘He came, and saw me yesterday.’

(2) To separate long subordinate clauses which are co-

ordinate with each other and joined by a conjunction : ‘ If the most exquisite orchestral music could be continued without a pause for a series of years, and children were brought up and educated in the room in which it was perpetually resounding, I believe their enjoyment of music would be very small ’ (RUSKIN).

(3) To separate adjective phrases and clauses from the rest of the sentence, when they are used co-ordinately, but not when they are used restrictively. *Cf.* ‘ My uncle, being apprehensive of catching cold on the water, went by coach,’ and ‘ I gave him a glass of wine, which (= and this) was no more than his due ’ (co-ordinate) ; with ‘ A soldier of the legion lay dying in Algiers ’ ; and ‘ Sweet is the lore which nature brings ’ (restrictive). In restrictive clauses ‘ that ’ can replace another relative (§ 146).

(4) To enclose words, phrases, and clauses which are introduced parenthetically : ‘ So that it is, perhaps, all the better for mankind.’ ‘ Humble, though always infinite, sources of interest are given to each of us.’

‘ All is, if I have grace to use it so,
As ever in my great task-master’s eye.’
(MILTON.)

(5) To separate the nominative of address, the noun in apposition, and the absolute construction from the rest of the sentence :

‘ Weep no more, woful shepherds, weep no more.’
(MILTON.)

‘ Love, the pilot, steers his course so even
Ne’er to cast anchor till we reach at Heaven.’
(HABINGTON.)

‘ The bugle sounding, all rushed to their horses.’

(6) After each of a series of three or more words or phrases, and instead of ‘ and ’ between two words or phrases :

‘ I sing of brooks, of blossoms, birds, and bowers,
Of April, May, of June, and July flowers.’

(HERRICK.)

‘ So saying, from the pavement he half rose
Slowly, with pain, reclining on his arm.’

(TENNYSON.)

‘ He was troubled, distracted.’

(7) ‘ To mark the omission of a word or words in an elliptical sentence : ‘ Law gives security ; health, content.’

(8) After clauses and phrases placed out of their usual grammatical order : ‘ And this, we are told, is not inspiration’ (STOPFORD A. BROOKE); ‘ A few months afterwards, we happened to be travelling by rail from Paddington to Slough’ (HALIBURTON).

(9) To separate words repeated for emphasis : ‘ Peace, peace seems all’ (BROWNING); ‘ Go, go, you are an idle baggage’ (ADDISON).

(10) Sometimes after a long subject, so as to give the reader a chance of getting the whole idea into his mind before proceeding to the predicate : ‘ Only, it is ordained that, for our encouragement, *every step we make in the more exalted range of sciences*, adds something also to its practical applicabilities’ (RUSKIN).

III. The semicolon is used :

(1) Between complete sentences, joined by a conjunction, and containing no other stop than a comma : ‘ In the meanwhile, George kissed her very kindly on her forehead and glistening eyes, and was very gracious and good ; and she thought his diamond shirt-pin (which she had not known him to wear before) the prettiest ornament ever seen’ (THACKERAY).

(2) Between complex or long simple sentences (especially those in which a comma has been used) in a compound sentence : ‘ Yet I would we had more light ; but I fear there is little chance of finding hereabouts any erudite author’ (SCOTT).

(3) To separate the members of a series of subordinate clauses co-ordinate with each other, and not joined by conjunctions: 'I believe that it is not good for man to live amongst what is most beautiful ; that he is a creature incapable of satisfaction by anything upon earth ; and that to allow him habitually to possess, in any kind whatsoever, the utmost that earth can give, is the surest way to cast him into lassitude or discontent' (RUSKIN).

(4) Between co-ordinate sentences not joined by a conjunction: 'The fame of the country was lowered by the peace ; an enthusiastic loyalty was dimmed' (LECKY).

IV. The colon is used :

(1) Between co-ordinate sentences, not joined by a conjunction, when there is an abrupt change of thought: 'He was a little wild: how many young men are ; and don't girls like a rake better than a milksop?' (THACKERAY).

'There is an order of English mind to which Scotland has not attained: our first men stand in the second rank, not a foot-breadth behind the foremost of England's second-rank men' (HUGH MILLER).

(2) Before enumerations: 'The chief commercial ports of Spain are as follows: Barcelona, Malaga, Cadiz, and Valencia.' 'The Spanish muleteer is a fine fellow: he is intelligent, active, and enduring ; he braves hunger and thirst, heat and cold, mud and dust ; he works as hard as his cattle' (RICHARD FORD).

(3) Before quotations, unless they depend on a word in the introductory sentence: 'The Tartar ladies, however, are falling into this Chinese habit of distortion, as the accompanying edict of the Emperor proves: "For know, good people, you must not dress as you like in China. You must follow the customs and habits of your ancestors, and wear your winter and summer clothing as the Emperor or one of the six boards shall direct"' (J. ELLIOT BINGHAM).

V. The dash is used :

(1) To mark that a sentence or clause is unfinished: 'Now if he had shammed general indeed——' (SHERIDAN).

(2) To enclose a parenthesis: 'He brought us before the beautiful bust—for it *was* beautiful—and sprang back and struck an attitude' (MARK TWAIN).

(3) To mark hesitating speech: 'Maybe—maybe—I do *not* know—I think he die of somethings' (MARK TWAIN).

(4) By some writers instead of other stops, notably the colon: 'I do not ask what your leading motive is for working—that is a different thing; you may have families to support—parents to help—brides to win' (RUSKIN).

VI. The note of interrogation is placed after a direct question: 'Hast thou pride?'

VII. The note of exclamation is used after interjections and after exclamatory and optative sentences: 'Hush!' 'Ah, God, I know not, I!' 'Oh for a soft and gentle wind!'

VIII. Brackets are used to enclose an explanatory phrase or sentence—*i.e.*, a parenthesis. Dashes often replace brackets: 'I heard gentle voices speaking to me (I hear everything when I am sleeping), and instantly I awoke' (DE QUINCEY).

Square brackets are used in quotations to denote an explanatory remark of the person making the quotation: 'At this season of the year [autumn] the ascents of our own mountains are most practicable' (W. HOWITT).

IX. Inverted commas are used to enclose a quotation:

'They wept—and turning homeward, cried,
"In heaven we all shall meet."'

(WORDSWORTH.)

The double inverted commas in the second line mark a quotation within a quotation.

QUESTIONS

1. What is the use of the analysis of sentences? Of what may the subject of a sentence consist? What is the subject of each of the following sentences?—

(a) 'There are no fools like old fools.'

(b) 'Whom the gods love die young.'

(c) 'Who is he?'

(d) 'The police having arrived, the mob dispersed.'

(e) 'To live in hearts we leave behind

Is not to die.'

2. In what ways may the subject of a sentence be enlarged? In what the predicate extended? Compose sentences to illustrate your answer.

3. Write a sentence containing three extensions of the predicate, one of them a clause, and let this clause contain a subject with two extensions.

4. What is the difference between a *Phrase*, a *Clause*, and a *Sentence*? Construct sentences to show how a Participial Phrase may be used to express (a) Time; (b) Cause; (c) a Condition or Limitation. Employ the words 'where the wild thyme blows' (a) as a Noun Clause; (b) as an Adjective Clause; (c) as an Adverbial Clause.

5. Explain and give examples of the difference between extension and completion of the predicate, and between a direct and an indirect object.

6. Define, giving examples, a *simple sentence*, a *complex sentence*, and a *compound sentence*.

7. Give some general directions for the analysis of sentences, and apply them to a sentence of your own composing.

8. Give rules for punctuation, and frame sentences to show the use of the comma, semi-colon, and colon.

9. Punctuate this passage, and then analyse it:

'For who to dumb forgetfulness a prey
This pleasing anxious being e'er resigned
Left the warm precincts of the cheerful day
Nor cast one longing lingering look behind.'

10. Analyse the following sentences, and parse the word printed in italics:

(a) 'I saw them run'; 'He can make it go'; 'Let her depart'; 'Who is it?' 'He was crowned *King*'; 'He was hanged—a well-deserved punishment.'

(b) 'I am monarch of *all* I survey'; 'Tis love *that* makes the world go round'; 'His business was to beat the enemy, and he knew he *could* not beat the enemy *unless* he could get the best officers it was possible to get.'

(c) 'What thou art we know not;
What is most *like thee*?
From rainbow clouds *there* flow not
Drops *so bright to see*
As from *thy* presence showers a rain of melody.'

(d) 'Beauty—a living presence of the earth,
Surpassing the most fair ideal forms

Which craft of delicate spirits hath composed
 From earth's materials—waits upon my steps :
 Pitches her tent before me as I move,
 An hourly *neighbour*.'

(e) 'We ranging down *this lower* track,
 The path we came by, thorn and flower,
 Is shadowed by the gathering hour,
 Lest life should fail in *looking back*.'

(f) 'He plays, in the many games of life, *that one*
Where what he most doth value *must* be won :
 Whom *neither* shape of danger can dismay,
 Nor thought of tender happiness *betray* :
 Who, not content that former worth *stand* fast,
 Looks forward, *persevering* to the last.
 From *well* to better, daily self-surpast.'

(g) 'We, *as* some rude guest
 Would change, where'er he *roam*,
 The manners there profess'd
 To those he brings from home,
 We mark not the world's course, but would have *it* take *ours*.'

(h) 'Would'st thou have that
 Which thou esteem'st the ornament of life,
 And *live* a *coward* in thine own esteem,
 Letting "I dare not" wait *upon* "I would" ?'

(i) 'With the desert *all* ringing with the mad cymbals of his followers,
 made *lucid* with the presence and new offers of a god—as *if* unconscious
 of Bacchus, or *but idly casting* her eyes as upon some *unconcerning*
 pageant—her soul undistracted from Theseus—Ariadne is still pacing the
 solitary shore, in *as* much heart-silence, and in almost the same local
 solitude, with which she awoke at daybreak to catch the forlorn glances of
 the sail that bore away the Athenian.'

CHAPTER XXVIII

SYNTAX—RULES

278. Concord is the agreement of two or more words as regards gender, number, person, or case.

The concords observed in Modern English are :

(1) The Verb agrees with its Subject in number and person.

(2) The Adjectives *this* and *that*, *these* and *those*, are used according as the nouns they qualify are singular or plural.

(3) A Noun in apposition agrees in case and often in number with the noun it qualifies.

(4) A Relative pronoun agrees with its antecedent in number, gender, and person.

This may be regarded as a particular instance of the general rule that 'a Pronoun is of the same number, gender, and person as the noun for which it stands.'

Government is the power of a word to influence the case of a noun or pronoun. The words which have this governing power are Transitive Verbs, Prepositions, and the Adjectives *worth*, *like*, *near*.

As Modern English is so deficient in inflexions, the relations of Concord and Government are generally expressed by the position of the words in the sentence.

279. Syntax of Nouns and Pronouns.

The Nominative Case is used :

(1) As the subject of a Finite verb (§ 153).

(2) As the complement of an intransitive verb of incomplete predication—*e.g.*, 'I am *he*'; 'The child is *father* of the man'; 'He stood *sponsor* to the child' (§ 158).

(3) As the complement of a factitive verb in the passive voice—*e.g.*, 'I was made their *sport*' (§ 158).

(4) In apposition with a noun or pronoun in the nominative case. A noun is said to be in apposition when it qualifies another noun without the use of inflexion or a preposition—*e.g.*, 'Tantia Topee, the *lieutenant* of Nana Sahib, was taken prisoner in April.'

(5) In the absolute (L. *absolutus*, loosed from, or set free) construction—*i.e.*, when a noun (or pronoun) and a participle, not involved in the main construction of the sentence, combine to form an adverbial phrase : 'The wind *having changed*, the anchor was weighed.' This construction is frequently confused with the adjective phrase formed by means of the participle ; thus, 'Travelling along the line, the lights of

the town came in sight.' This, if grammatical, implies that the lights of the town were travelling along the line.

In Greek, the genitive was used in the absolute construction ;
in Latin, the ablative ; and in Old English, the dative.

(6) As a Vocative or Nominative of Address. This Nominative may be preceded by an interjection, or by the second personal pronoun, and may be qualified by adjectives and their equivalents : ' O *Cuckoo* ! shall I call thee Bird ?'

The Nominative Case generally precedes the verb, but inversion takes place in interrogative, imperative, and optative sentences ; in sentences introduced by *there* ; in such expressions as ' said he ' ; sometimes in emphatic sentences, and frequently in poetry.

280. The Possessive Case is used to limit the meaning of the noun. It denotes various relations, of which the chief are :

- (1) Possession : the pilot's boat.
- (2) Source : the King's gift.
- (3) Relation : my brother's wife.
- (4) Extent of time : a day's work.
- (5) Extent of space : a finger's breadth.
- (6) Subject : his father's command.
- (7) Object : the General's defeat.

All these relations, and many others, were formerly expressed by the genitive case, and it is still usual to call the last two genitives. The Subjective genitive stands for the Subject of the action denoted by the word on which it depends ; thus, ' His father's command ' implies ' His father ' (subject) ' commanded something.' The Objective genitive stands for the object of the action denoted by the word on which it depends ; thus, ' The General's defeat ' implies ' Somebody defeated the General ' (object).

Many of the relations once denoted by the genitive case are now expressed by ' of ' governing the objective case (§ 106)—*e.g.* :

(1) Partition—*e.g.*, ‘A great number *of men*’; ‘Brightest and best *of the sons* of the morning.’

(2) Contents—*e.g.*, ‘A basket *of apples*.’ A somewhat similar use is found in such expressions as ‘The city *of London*,’ where *of* is redundant. In Old English the two nouns would be in apposition.

(3) Quality—*e.g.*, ‘A man *of honour*.’

(4) The genitive after certain adjectives and verbs—*e.g.*, ‘Desirous *of office*’; ‘Make trial *of* a new invention.’

The same construction may always be used instead of the inflected possessive.

The inflected form of the possessive precedes the noun on which it depends.

This noun is sometimes omitted, as in ‘St. Paul’s’ (Cathedral), ‘Robinson and Brown’s’ (establishment).

The form with *of* generally follows the noun on which it depends.

281. The Objective Case in Modern English marks relations which were expressed in Old English by the accusative and the dative, and is the only case now governed by prepositions, whereas in Old English all the oblique cases could be so governed.

The Objective is the case of :

(1) The direct object of a transitive verb (§ 155).

(2) Of a noun of kindred meaning to the intransitive verb which it accompanies—*e.g.*, ‘They live a quiet *life*.’ This is called the Cognate Objective (§ 156).

(3) Of the adverbial adjuncts of duration and extent (§ 156).

(4) Of the factitive predicate in the active (§ 158).

(5) Of the ‘retained’ object in the passive (§ 163).

(6) Of the subject of an infinite: ‘Have you heard *her* sing?’

(7) Of a noun in apposition to another noun in the Objective case: ‘She admired Gertrude, her youthful *companion*.’

(8) Of a noun or pronoun governed by any preposition: ‘At thy *appearance* fear itself grows bold.’

All the remaining uses of the Objective case were dative in Old English. The dative usually denotes the person *to* or *for* or *with reference to* whom something is done.

(9) Of the indirect object of a transitive verb: 'The Queen sent him (Indirect Objective) a letter' (Direct Object). Verbs which take an indirect object are chiefly those denoting 'giving,' 'promising,' 'lending,' 'showing.'

(10) Of the pronoun in the impersonals *meseems*, *methinks*; and the nouns or pronouns that belong to the impersonals *list*, *please*, *irk*.

(11) Of the noun or pronoun which denotes a person for whose benefit or interest a thing is done—e.g., 'Do *me* this problem'; 'He plucked *me* ope his doublet.' The former is sometimes called the 'Dative of Advantage,' the latter the 'Ethic Dative.' Cf. 'Woe is *me*'; 'Woe worth the *day*.'

(12) Of the noun or pronoun used after the adjectives *worth*, *like*, *near*—e.g., 'That is not *worth* a *pin*'; 'He is *like* his *brother*'; 'The house *near* the *church* is still empty.'

(13) Occasionally of a noun or pronoun in the absolute construction:

' *Him* destroyed

For whom all this was made, all this will soon

Follow.'

(MILTON).

This usage is archaic.

The noun or pronoun in the Objective Case usually follows the verb or preposition by which it is governed, but there are some important exceptions to this rule:

(i.) Relative and Interrogative Pronouns precede the verb—e.g., 'The same sound is in my ears *which* in those days I heard'; 'Whom do you want?'

(ii.) The Relative *that* precedes the preposition which governs it. *Whom*, *which*, and *what* used as relatives or interrogatives are sometimes preceded, sometimes followed, by the preposition which governs them: 'There is the fellow *that* I was speaking *of*'; 'I cannot imagine *what* you are thinking *of*'; 'To *whom* was he alluding?' or, 'Whom was he alluding

to?' Where both constructions are possible, the one in which the pronoun follows the preposition is generally preferred.

(iii.) When special emphasis is laid on the object it is sometimes placed before the verb, which governs it: 'The *dead* they buried, the *wounded* they carried away.'

(iv.) In poetry the object often precedes the verb—*e.g.* :

'Nor *shapes* of men nor beasts we ken.'

When a direct and an indirect object follow the verb the indirect precedes the direct object; thus, 'Please give me (indirect) a penny' (direct).

THE ADJECTIVE.

282. 'All pure adjectives can be used both attributively and predicatively.' Thus:

'The *dark* and *sullen* humour of the time
Judged every effort of the Muse a crime.'

(COWPER.)

Cf. 'The humour of the time was *dark* and *sullen*.'

Adjectives which were originally adverbs, and those which have the prefix *a-*, are generally used only predicatively; thus, 'His brother was *awake* and *well*.' The so-called articles, and nouns and pronouns used as adjectives are generally used only attributively. Thus, Cowper speaks of 'This *Bedlam* part'; 'The *puppy* pack'; 'A *myrtle* wreath.' Were 'Bedlam,' 'puppy,' 'myrtle,' used in the predicate, they would be considered as pure nouns.

Adjectives may be used factitively with certain transitive verbs of incomplete predication such as *make*, *think*, *call*, etc.—*e.g.*, 'She thought him *wise*, *virtuous*, and *honest*'; 'The red morn made *paler* the pale moon.'

Adjectives qualify pronouns predicatively or factitively, but not attributively. An adjective used attributively generally precedes the noun, but is placed after it (1) when it is followed by a dependent phrase: 'Some Cromwell *guiltless* of his

country's blood'; (2) in some phrases formed on the French model—*e.g.*, *heir-apparent*; (3) sometimes in poetry, especially when accompanied by other adjectives :

'Thy form *benign*, oh goddess wear.'

(GRAY.)

'Now the rich stream of music winds along,
Deep, majestic, smooth, and strong.'

(GRAY.)

283. In Old English all adjectives agreed in number, gender and case with the nouns they qualified. We no longer speak of the case or gender of adjectives, and only *this*, *that*, *these*, and *those* have number. The demonstratives *this* and *that* are used with a singular; *these* and *those* with a plural noun.

Nouns of multitude and the nouns *sort* and *kind* should take *this* and *that*, not *these* and *those*—*e.g.*, 'I do not like *this sort* (or *kind*) of people.'

284. *Each* and *every* refer to one of many, *either* and *neither* to one of two, and they all require a singular construction; thus, '*Each* boy *performs* his task twice a day'; '*Neither* battle *was* decisive.' It is a common mistake of the uneducated to use *either* and *neither* when speaking of more than two—*e.g.*, 'Either of the three will do.'

Another takes a singular construction; *other* a singular or plural.

285. The comparative degree of an adjective is used when two things are compared, the superlative when more than two are compared. It is ungrammatical to speak of the 'best of two,' as is often done. Thus we frequently hear the expression, 'May the best team win,' when only two teams are concerned.

Another error, sometimes found even in our greatest poets, is that of including a thing compared with the thing with which comparison is made; thus Milton speaks of:

'Adam, the goodliest of men since born
His sons; the fairest of her daughters Eve.'

As if Adam could be his own son, and Eve her own daughter. So, too, Shakespeare says :

‘This is the greatest error of all the rest.’

Double Comparatives and Superlatives are sometimes found in our older writers. They are comparatively frequent in Shakespeare. Thus, ‘For the *more better* assurance’ (‘Midsummer-Night’s Dream’); ‘His *more braver* daughter’ (‘Tempest’); ‘*Most unkindest* cut of all’ (‘Julius Cæsar’); ‘*Most worst*’ (‘Winter’s Tale’); cf. ‘The *most straitest* sect of our religion’ (‘The Acts of the Apostles’).

The Conjunction *than* after a comparative adjective or adverb takes the same case after as before it; thus: ‘I am older than he (is)’; ‘Truth is stranger than fiction (is)’.

As the nominative and objective cases have the same form in nouns, some expressions with *than* are ambiguous; thus, ‘I like him more than my father,’ may mean, ‘I like him more than *I like* my father,’ or ‘I like him more than my *father likes* him.’

286. *An* (*a*) is used in speaking of any individual of a class; *the* in speaking of a special individual or of a whole class. These uses are illustrated in the following lines :

‘I saw *the* woods and fields at close of day,
A variegated show; *the* meadows green,
Though faded; and *the* lands, where lately waved
The golden harvest of *a* mellow brown,
Upturned so lately by *the* forceful share.’
(COWPER.)

The can be used either with singular or plural nouns. *An* (*a*) is singular, but can be used with a plural noun preceded by such numerals as *dozen*, *hundred*, *thousand*, etc.

‘A thousand rills their mazy progress take.’
(GRAY.)

On the other hand, after the plural adjective *many*, *an* (*a*) is

used with a singular noun and verb—e.g., ‘*Many an arrow was sticking in his sides.*’

The article should be repeated before each of a series of nouns standing for different things ; thus :

‘The lunatic, the lover, and the poet
Are of imagination all compact.’

(*Midsummer-Night's Dream.*)

‘John Gilpin was a citizen of London and a train-band captain.’

But if things are so intimately connected as to give one compound idea, the article is not repeated ; thus, ‘He was driving a *horse and cart.*’ The sentence ‘I met the secretary and treasurer’ implies that I met a person who held a dual office, while ‘I met the secretary and the treasurer’ shows that two distinct persons were met. When no ambiguity is likely to arise, the article need not be repeated ; thus, we say ‘The King and Queen sat facing each other.’

287. For the use of Adjectives as Nouns see § 114.

THE VERB.

288. The finite verb agrees with its subject in number and person : ‘All these charms (plural) are (plural) fled’ ; ‘Thou (singular, second) hast (singular, second) all seasons for thine own, O Death.’

The exceptions to this rule are apparent rather than real, and are due to the habit of considering the meaning of the subject rather than its form.

(1) A collective noun in the singular takes a singular or a plural verb according as the collection is considered as individuals or as a whole : ‘The public *is* a fool’ (POPE) ; ‘The committee *are* of opinion,’ or ‘The committee *is* of opinion’ (§ 70).

Similarly, when a plural denotes a whole of any kind a singular verb may be used : ‘Twice two *is* four.’

(2) The nouns *news* and *small-pox* take a singular verb.

Some others—*e.g.*, *amends*, *means*, and those formed from Greek adjectives in *-ic*—may take either a singular or a plural verb (§ 97).

The title of a book is singular, and must therefore take a singular verb, even when the words in the title are Plural : ‘The “Lotus Eaters” was published in 1832.’

(3) When the subject consists of two or more words in the Singular united by the Conjunction *and*, the verb is in the plural except when the composite subject so formed denotes but one thing, or when some adjective, such as *each*, *every*, makes it clear that single individuals are referred to ; thus :

‘Judges and senates *have* been bought for gold ;
Esteem and love *were* never to be sold.’

(POPE.)

But : ‘Their reception-room and kitchen *is* a small garret’ ; ‘The boy and man an individual *is*’ (POPE) ; ‘A carriage and pair *was* at the door’ ; ‘Every man, woman, and child *was* affected to tears.’

After *with* used for *and* the verb is in the singular, as the noun after *with* is in the Objective Case : ‘The island of Australia, with Tasmania, *constitutes* the Commonwealth of Australia.’

(4) When the subject consists of two or more words in the singular, joined by *or* or *nor*, the verb is in the singular : ‘Neither air nor ocean *feels* the wind.’

If one of the nominatives is plural, it is generally placed close to the verb, which is then made plural : ‘Neither moss, hair, nor twigs *were* used in its construction.’

When pronouns of different persons are joined by *or* or *nor* the verb is sometimes made to agree with the one to which it is nearest : ‘Neither you, nor I, nor he *is* going, I think’ ; ‘Either you or I *am* wrong.’

Herrick wrote :

‘So when or you or I *are* made,
A fable, song, or fleeting shade.’

Both constructions are inelegant, and should be avoided by supplying the words omitted ; thus, 'Either you are wrong or I am wrong.'

289. The uses of the Moods and Tenses are given in Chap. XVIII. and of the Verb Infinitive in Chap. XIX.

The tense of the verb in a subordinate clause is determined by that of the verb of the principal sentence. That is what is meant by the Sequence of Tenses.

The rules usually observed for the Sequence of Tenses are as follows, but there are many exceptions :

(1) A primary tense—*i.e.*, any present or future tense—in the principal sentence requires a primary tense in the subordinate clause :

'So *sits* the turtle when she *is* but one.'

(BROWNE.)

'If she *love* me (this *believe*)

I *will die* ere she *shall grieve*.'

(WITHER.)

'We *have lost* in him arts that not yet *are found*.'

(COWLEY.)

(2) A historic tense—*i.e.*, any past tense—in the principal sentence requires the tense of the verb in the subordinate clause to be historic :

'Some *asked* me where the rubies *grew*.'

(HERRICK.)

'And envious darkness, ere they *could* return,

Had stole them from me.'

(MILTON.)

These rules are especially useful in the conversion of direct into indirect, oblique, or reported speech.

'People have not been, I am told, quite as calm as sensible men should be. Bear in mind the advice of Lord Stanley. Do not let your newspapers bring you into that frame of mind

under which your Government, if it desires war, may be driven to engage in it.'

This, re-written in indirect narrative depending on *He said that* (as demanded in a Cambridge Local Examination), reads :

He said that people had not been, he (1) was told, quite as calm as sensible men should (2) be. They should (3) bear in mind the advice of Lord Stanley, that they (3) should not let (or simply 'not to let') their newspapers bring them into that frame of mind under which their Government, if it desired war, might be driven to engage in it.

It should be noted that in ordinary reported speech (1) the third person takes the place of the first and second persons ; that (2) no change take place in a verb which asserts a universal truth ; (3) the imperative is replaced by some form denoting obligation. In indirect speech depending on a verb in the first or second person, the first or second persons are, of course, used where necessary.

SYNTAX OF ADVERBS AND PREPOSITIONS.

290. The Syntax of the adverb is concerned almost entirely with its position in the sentence. The various functions of the adverb are discussed in Chap. XXII.

The general rule for the position of the adverb is that it shall be placed as near as possible to the word it modifies.

(1) When an adverb (except *never*) modifies a simple intransitive verb it is generally placed after it, except when emphatic ; thus, 'The storm raged *wildly*' ; ' *Down* went the *Royal George*' ; 'He *never* smiled.'

(2) If the verb is transitive and its object follows it, the adverb is generally placed at the end of the sentence : 'I remember the day *well*.'

(3) When there is an auxiliary the adverb is often placed after it : 'I shall *frequently* speak of the event' ; 'You have *often* told me that story.'

(4) The 'split infinitive' should be avoided. Do not say 'to wilfully sin,' but 'to sin wilfully.'

(5) An adverb which modifies a verb used with another adverb is placed before the verb: 'He *seldom* writes well.'

(6) Interrogative adverbs are placed at the beginning of the sentence, and conjunctive adverbs at the beginning of a clause: '*Where* is that radiant shore?' 'He swam the Esk river, *where* ford there was none.' In the first sentence the adverb is used predicatively.

(7) When an adverb modifies any other part of speech but a verb it precedes it: *So very* certain; *exceedingly* fortunate; *neatly* packed; *fast* by. *Enough* is placed after the adjective it modifies:

'Weed wide *enough* to wrap a fairy in.'

(*Midsummer-Night's Dream.*)

(8) An adverb modifying a phrase, a clause, or a sentence can be variously placed: 'I am *entirely* at your disposal'; 'I am at your disposal *entirely*'; 'That is *obviously* incorrect'; 'That is incorrect, *obviously*'; '*Obviously* that is incorrect'; 'That, *obviously*, is incorrect.'

(9) The meaning of the adverb sometimes varies with its position. In the last illustration this would be the case with 'obviously,' but for the commas.

Special care must be taken with *even*, *almost*, *alone*, *only*; thus, '*Only* the brave (and no others) deserve the fair'; 'The brave *only* deserve (and nothing more) the fair'; 'The brave deserve *only* the fair' (and no others).

In a large station in the North of England, the following bewildering notice was to be seen a few years ago: 'Passengers are prohibited from crossing the line *only* by the subway.'

In negative sentences in Old English, negative particles were placed wherever possible; thus, 'Nán heort ne onscunede nænne léon'; 'The hart did not shun the lion'; *lit.*, 'No hart did not shun no lion.'

In later English, negatives were repeated for emphasis. They are frequent in Shakespeare—*e.g.*:

'And that no woman has: nor never none
Shall mistress be of it, save I alone.'

(*Twelfth Night.*)

In Modern English two negatives make an affirmative.

291. For the position of the preposition see § 232. For its use as a predicate see § 235.

In the same sentence more than one word may be joined to a noun by the same preposition—*e.g.*, ‘He was hated and feared *by* his enemies.’ Sometimes different words are joined to the same noun by different prepositions—*e.g.*, ‘He derived no pleasure *from*, and received no recompense *for*, his work.’ But the construction is inelegant, and it would be better to say, ‘He derived no pleasure from his work, and received no recompense for it.’

Words must be followed by appropriate prepositions. The following require special notice :

abhorrence <i>of</i>	differ <i>from</i>
abound <i>in</i>	discouragement <i>to</i>
acquit <i>of</i>	independent <i>of</i>
adapted <i>to, for</i>	inseparable <i>from</i>
agreeable <i>to</i>	martyr <i>for</i> (a cause)
change <i>for</i>	<i>to</i> (a disease)
compatible <i>with</i>	prejudice <i>against</i>
correspond <i>with, to</i>	prejudicial <i>to</i>
dependent <i>on</i>	repine <i>at</i>
different <i>from</i>	resemblance <i>to</i>

QUESTIONS.

1. What concords are observed in English? Compose sentences to illustrate your answer. What do you understand by the *government* of words?

2. Point out and answer the chief questions that may arise as to the application of the rule that a verb should agree with its subject in number and person.

3. Is there any difference in usage between *each* and *every*? Why should you not say, ‘Neither of the ten suited me?’ What alternative form of expression is there to ‘That is mine and nobody else’s’? Which do you think is to be preferred?

4. What designations would you give to the cases severally employed in the following? (a) ‘Be *of* good cheer’; (b) ‘Take a glass *of* wine’; (c) ‘*All* things considered, I am glad’; (d) ‘He *did* the deed.’

5. Under what conditions may the relative pronoun be omitted? Give examples. Illustrate also the omission of the antecedent (§ 147).

6. What rules are there with regard to the position of adverbs in a sentence? Illustrate them.

7. Mention any exceptions to the rule that 'Prepositions precede the words they govern.'

8. Comment on the statement that 'all true adjectives can be used both *attributively* and *predicatively*.'

9. Give five instances of adverbs used predicatively, and five of prepositions used verbally.

10. Amend, where necessary, the following sentences, pointing out the rules of syntax that are broken :

(1) It is me.

(2) Nobody can talk like he can.

(3) Soldiers are tried by court-martials.

(4) Neither he nor John say this.

(5) These kind are the best.

(6) Time and tide waits for no man.

(7) Each of you, in their turn, will enjoy the benefits to which they are entitled.

(8) Every leaf, every twig, every drop of water teem with life.

(9) Neither of them seem to have any idea of their ignorance.

(10) The number of failures were very great.

(11) They, which do their best, are most likely to succeed.

(12) Who do you think I saw yesterday?

(13) My lawyer is a man whom I know is trustworthy.

(14) A thousand weary miles now stretch between my love and I.

(15) I left the hammer laying on the table.

(16) The captive lay in the dungeon.

(17) We lay down to rest.

(18) He laid his child upon the ground, and then laid down beside her.

(19) I cannot think to do what you ask me.

(20) Let you and I the battle try.

Criticise and revise the following sentences :

(21) With selfish people, the frequency of imposture, together with the inadequacy of present arrangements, serve as an excuse for not giving at all.

(22) Nothing but dreary dykes, muddy and straight, guarded by the ghosts of suicidal pollards, occur to break the monotony of the landscape.

(23) Twice one are two.

(24) Between every stitch she would look up to see what was going on in the street.

- (25) Peter the Hermit's diet was abstemious, his prayers long and fervent.
- (26) Huts made of the branches, which the natives knew how to deftly interweave.
- (27) Whom say the people that I am ?
- (28) Too great a variety of studies distract the mind.
- (29) Dagon hath presumed, me overthrown, to enter lists with God.
- (30) I know a charm shall make thee meek and tame.
- (31) They sate them down upon the yellow sand.
- (32) Would you rather a lion ate you or a tiger ?
- (33) The position of an hereditary monarch and an usurper are very different.
- (34) Such a statement is diametrically untrue.
- (35) I consider that his opinion should be wholly discounted.
- (36) It would have been wrong to have refused his kindness.
- (37) Spain has founded a mighty colonial empire.
- (38) A convent, a lunatic asylum, a husband—either will do.
- (39) He would neither apologize or withdraw.
- (40) Unfortunately, both he and she seemed to have lost their senses.
- (41) On attempting to extract the ball, the patient began rapidly to sink.
- (42) He won't do more than he can help.
- (43) Few of his friends, except myself, know of his being in the kingdom.
- (44) The guinea places were better filled than the half-guinea, and not a jot better.
- (45) To aim at public and private good are so far from being inconsistent that they mutually promote each other.
- (46) Your Englishman is just as serious in his sports as in any act of his life.
- (47) He regretted that the pupil-teacher did not prevent the boys from writing so fast, as he noticed that is done in the absence of such immediate supervision as the master, otherwise engaged, would have prevented.
- (48) Homer was not only the maker of a nation, but of a language.
- (49) He is better versed in theology than any living man.
- (50) Shakespeare frequently has passages in a strain quite false, and which are entirely unworthy of him.
- (51) Nothing can hinder this treatise from being one of the most considerable books which has appeared for the last half-century.
- (52) A statute, inflicting the punishment of death, may be, and ought to be, repealed, if it be in any degree expedient.
- (53) I shall have great pleasure in accepting your kind invitation.

- (54) Passengers are prohibited from crossing the line only by the subway.
- (55) May this be the best of all his previous performances !
- (56) I saw the policeman and thief on opposite sides of the street.
- (57) Parliament sit to-morrow.
- (58) I do not, nor I cannot love you.
- (59) But there's two points on which we must now embark.
- (60) For my own part, as the country life, and this part of it more particularly, were the inclination of my youth itself, so they are the pleasure of my age.

CHAPTER XXIX

PROSODY

292. One of the most difficult questions to answer is, 'What is poetry?' Countless definitions have been suggested : none have been universally accepted. The poetic value of a work can only be gauged by reference to the standards of comparison which exist in the acknowledged masterpieces of acknowledged poets.

But though no definition of poetry is satisfactory, we can recognise some important characteristics which distinguish it from prose. These are :

(1) The Subject-Matter. Some subjects—*e.g.*, science—do not lend themselves to poetic treatment. Hard, dry details do not belong to the province of poetry ; but the empire of prose is boundless.

Poetical compositions fall into three chief classes, according as they are adapted to be sung, to be related, or to be represented :

(i.) Lyric, those which express the individual emotions of the poet—love, passion, religious fervour, etc. They are so called because they were originally intended to be sung to the lyre.

(ii.) **Epic**, those which relate a great event in an exalted style. With the Epic are now included the Satire, the Fable, the Epistle, and the Philosophic poem.

(iii.) **Dramatic**, including Tragedy and Comedy.

(2) **The Manner of Treatment.** Poetry (*lit.* making) demands creative ability. The poet 'is of imagination all compact.' He transcends nature. 'Nature never sets forth the earth in so rich tapestry as divers poets have done, neither with so pleasant rivers, fruitful trees, sweet-smelling flowers, nor whatever else may make the too much loved earth more lovely. Her world is brazen ; the poets only deliver a golden' (SIR P. SIDNEY).

The poet lifts his subject, however humble it may be, out of the commonplace. For him 'a primrose by the river's brim' is something more than 'a yellow primrose.' And he appeals to man's higher being. He feels strongly himself, so strongly as to seem inspired, and excites sympathetic chords in his readers. The extent to which a composition may be translated from one language to another, or may descend from one age to another, without losing its power to influence the hearts and minds of men would form a rough, if not conclusive, test of its poetic value.

(3) **The Language.** The earliest poetry was intended to be sung, and it is still one of the essentials of poetry that it shall be musical. The words, then, must not be long, or cumbersome, or technical. They should be such as fit in with each other ; they should be so disposed as to produce harmonious effects in conjunction with others, while being the most expressive that can be found, and the most suitable to the subject. The poet is free to arrange his words as he pleases, the restrictions of prose-order do not concern him ; he can employ with effect grammatical and rhetorical figures which would be out of place in prose ; he can make use of archaisms or neologisms to his heart's content ; but if, when he has finished, one word can be replaced by a better one, his work cannot be put with the masterpieces of poetry.

(4) The Form. Poetry is written in verse, and, in spite of the opinion of Sir P. Sidney, a poet must be a versifier, though 'now swarme many versifiers that need never answer to the name of Poets.'

'Poetry must always be noble, that is to say, it must be earnest, refined, and of perfect form, since it is addressed to what is most noble in us, the Soul, which can put itself in direct contact with God. It is at the same time Music, Sculpture, Painting, and Eloquence. It should charm the ear, enchant the mind, represent sounds, imitate colours, make objects visible, and, in short, excite in us whatever sensations it likes to produce ; so it is the only complete art, the only necessary one ; it includes all other arts, just as it existed before them all.' (Translated from THIÉODORE DE BANVILLE'S *Petit Traité de Poésie Française*.)

293. Prosody (Gr. *προσῳδία*, a song, tone, accent) treats of the laws of verse.

The pleasing effect of a work of art is largely due to the relation or proportion which exists between the parts. In sculpture and the kindred arts this is called symmetry ; in music and speech it is known as rhythm.

Rhythm is measured or timed movement.

It is found in prose and verse, but especially in the latter. In verse it is definite, formal, and repeated.

'Verse may be defined,' says Dr. Guest, 'as a succession of articulate sounds, regulated by a rhythm so definite that we can readily foresee the results which follow from its application.'

The rhythm of verse is called metre—*i.e.*, measure.

'Metre is the recurrence, within certain intervals, of syllables similarly affected' (LATHAM).

Syllables may be similarly affected as regards quantity, as in the classic metres, or as regards accent, as in English metres.

Quantity is the time necessary to pronounce a syllable. In regard to quantity syllables are short or long.

Accent is the stress laid on a particular syllable in a word. It must be distinguished from emphasis, which is the stress laid on a particular word in a sentence.

294. We may define metre as far as it concerns English

verse as the regular succession of similarly accented groups of syllables. Thus, in the lines :

‘And straight | the Sún | was fléck’d | with bárs.’
(COLERIDGE.)

‘Líght be thy | mátin o’er | móorland and | léa.’
(HOGG.)

The accented syllables occur at regular intervals, and are preceded or followed, as the case may be, by a certain definite number of unaccented syllables. Each group formed by one accented syllable and one or two unaccented syllables is called a foot or measure. The accented syllable may be the first, second, or third ; there are thus five kinds of feet, and these are called by names taken from the classic system of versification :

(1) A Trochee is a dissyllabic foot, having the accent on the first syllable : slóping.

(2) An Iambus is a dissyllabic foot having the accent on the second syllable : contaín.

(3) A Dactyl is a trisyllabic foot having the accent on the first syllable : ténderly.

(4) An Amphibrach is a trisyllabic foot having the accent on the second syllable : commótion.

(5) An Anapæst is a trisyllabic foot having the accent on the third syllable : nominée.

In imitation of the classic metres other kinds of feet are occasionally found in English verse—*e.g.*, the Spondee (– –) and the Amphimacer (–o–), the long syllables being replaced, of course, by accented ones.

295. Feet are combined to make verses—*i.e.*, lines. These are described as Iambic, Dactylic, etc., according to the nature of the feet employed. Sometimes one kind of foot replaces another ; sometimes the last foot, and, more rarely, the first foot, is incomplete ; at other times there may be an extra or hypermetrical syllable at the end of the line, or before a pause in the middle of it. Lines which have an incomplete last foot are called catalectic.

296. Whole pieces may be written in lines of the same character, but poets often change the metre from line to line. The following are examples of the use of the five chief measures :

I. Dissyllabic Metres.

Trochaic.—The commonest trochaic measures in English are (1) the seven-syllable and (2) the fifteen-syllable. The former is sometimes combined with an eight-syllable or six-syllable line :

(1) ‘ Fáre thee | wéll, and | if for | éver,
Stíll for | éver | fáre thee | wéll.’

(BYRON.)

‘ Oút up- | ón it | Í have | lóved—
Thrée whole | dáys to- | géther.’

(SUCKLING.)

‘ Í have | héard that | ón a | dáy
Míne host’s | sígn-board | fléw a- | wáy.’

(KEATS.)

(2) ‘ Fórward | tíll you | sée the | híghest | Húman |
Náture | ís div- | íne.’

(TENNYSON.)

Less common are the following :

(3) ‘ Swéet the | pléasure.’

(DRYDEN.)

(4) ‘ Wíll my | tíny | spárk of | béíng | whóllý | vánish |
ín your | deéps and | héíghts?’

(TENNYSON.)

Iambic.—The usual English measures are Iambic. The most common varieties are (1) the octo-syllabic and (2) the deca-syllabic. The latter is known also as heroic measure. Blank verse consists of unrimed heroics. A pair of rimed heroics constitutes the heroic couplet :

(1) ‘ For ín | strumént | nor mél | odeýe
Was nó | wher hérd | yet hálf | so swéte.’

(CHAUCER.)

(2) 'The mind | is its | own place | and in | itself
 Can make | a heaven | of hell, | a hell | of heaven.'
 (MILTON.)

'True wit | is ná | ture tó | adván | tage dréss'd ;
 What óft | was thought | but né'er | so wéll | expéss'd.'
 (POPE.)

A measure once very popular was the 'fourteener':

(3) 'And áll | the sígns | in héaven | are seén, | that glád |
 the shép | herd's héart.'
 (CHAPMAN.)

Other Iambic measures are exemplified in the following lines :

(4) 'Turn whére | so'é'er | I máy,
 (5) By níght | or dáy,
 (6) The thíngs | which Í | have seén | I nów | can sée | no
 móre.'
 (WORDSWORTH.)

The Alexandrine is a line of twelve syllables, with the accent on the even syllables, and with a verse pause (*Cæsura*) after the sixth syllable. It is not usual to speak of feet in Alexandrines.

This measure was invented by a twelfth-century Norman poet, Alexandre de Bernay, and took its name from the poem, 'Alexandre le Grand,' in which he employed it. It is the usual dramatic measure in France.

Pope's famous description well illustrates the construction of the line :

'A needless Alexandrine ends the song,
 That like a wounded snake, drags its slow length along.'

297. II. Trisyllabic Metres.

Dactylic :

(1) 'Tóuch her not | scórnfully.'
 (HOOD.)

- (2) ' Lóose the sail, | rést the oar, | floát away | dówn,
Fléeting and | glíding by | tówer and | tówn.
- (3) Life is so | shórt at best ! | snátch, while thou | cánst
thy rest,
Sléeping by | mé.'

(C. KINGSLEY.)

The only classical metre which has been reproduced with success in English is the hexameter, a six-foot dactylic measure. The sixth foot is always a trochee or a spondee ; any of the others may be spondees. The Cæsura is usually in the middle of the third foot, but sometimes in the fourth. C. Kingsley's ' Andromeda ' furnishes the best examples :

- (4) ' Hígh in the | hómé of the | súmmer, the | séats of
the | háppy Im | mórtals.
Shróuded in | kéen déep | bláze, unap | próachable ; |
thére ever | yóuthful.'

(KINGSLEY.)

Anapæstic :

- (1) ' As ye swéep | through the déep.'
- (2) ' Have you séen | but a bríght | lily grów '
- (3) ' The Assýr | ian came dówn | like a wólf | on the
fóld.'
- (4) ' All the heárt | and the sóul | and the sén | ses
for év | er in jóy.

(CAMPBELL.)

(JONSON.)

(BYRON.)

(BROWNING.)

Amphibrachic :

- (1) ' The trúmpet's | loud clángour.'

(DRYDEN.)

- (2) 'You téll me | you're prómised | a lóver,
My ówn Ar | amínta | next wéek.'

(W. M. PRAED.)

- (3) 'Dear Hárp of | my Coúntry ! | In dárkness | I
foúnd thee.'

(T. MOORE.)

Trisyllabic metres freely interchange with one another :

'Knów ye the | lánd where the | cýpress and | mýrtle
Are émbles | of déeds that | are dóne in | their clíme ?
Where the ráge | of the vúl | ture, the lóve | of the túr | tle
Now mélt in | to sórrow | now mádden | to críme !'

(BYRON.)

298. Sometimes the rhythm is rendered more effective by means of rime. In its broadest sense rime is used for the recurrence of similar sounds at certain intervals; and it includes initial rime or alliteration, assonance, and final rime. It is the last that is used in Modern English poetry.

Alliteration is the employment of words beginning with the same sound—*e.g.*, 'To fit your fancies to your father's will.' This was the kind of rime used in Old English. It is employed occasionally in Modern English, but in addition to final rime, not as a substitute for it.

Assonance is an imperfect kind of rime, characteristic of the Old French Chansons, and found in Portuguese and Spanish. All that is necessary for assonance is identity of vowel sound. What follows the vowel may differ in the different words. Thus, *note, bore, coal* are assonant; so are *test, bend, shell, desk*, etc. Assonance is occasionally employed by Old English, and more frequently by Anglo-Norman, poets.

Rime in its usual sense means a correspondence of sound in the final syllables of two or more words. In a perfect rime there must be identity preceded by dissimilarity. The accented vowel sound and whatever follows it must be the same in both words, but the preceding consonantal sound must be different.

Such words as *tough* and *plough* are only apparent rimes.

Rimes such as *taste . . . waste* are single rimes.

Rimes such as *thicket . . . wicket* are double rimes.

Rimes such as *tenderly . . . slenderly* are triple rimes.

Rime is generally confined to the end of lines, but occasionally the middle syllable is made to rime with the final syllable ; thus :

‘ Nor shapes of *men* nor beasts we *ken*. ’ (COLERIDGE.)

299. Verses are arranged in groups or stanzas, bound together by the recurrence of certain rimes and rhythms. A stanza generally contains every variety of measure used in the poem ; but poets take much licence, and not infrequently the stanzas of the same poem may differ in many important respects.

Stanzas are of different kinds, since variations are possible :

- (1) In the number of lines ;
- (2) In the number of feet in the lines ;
- (3) In the kind of measure employed ; and
- (4) In the disposition of the rimes.

All these particulars must be given in describing the structure of a stanza.

A stanza which contains four lines is called a quatrain ; six lines, a sextain ; eight lines, an octave stanza. The expression for the arrangement of the rimes is called the rime-formula. The first rime is called *a*, the second *b*, and so on. Thus a stanza with the rime-formula *a b a b a c c* is one in which the first, third, and fifth lines have one rime, the second and fourth another, and the sixth and seventh another.

Two successive lines which rime are called a couplet ; three successive lines which rime are called a triplet.

An almost endless variety of stanzas is possible. Some writers have amused themselves by writing stanzas in the form of eggs, wings, lozenges, crosses, etc., but these are among the curiosities of literature, and hardly concern us here. It is more important to know something about the structure of the stanzas frequently employed by our poets.

300. The riming couplet may be written in any measure, and the lines may be of almost any length. Various forms of couplet have already been exemplified.

(1) Of these the most extensively used is the Heroic couplet, rendered popular by Dryden and Pope :

'The rést | to sóme | faint méan | ing máke | preténce,
But Shád | well név | er dév | iates ín | to sénse.'

(DRYDEN.)

It is sometimes called 'riding rime,' from being so largely employed by Chaucer in his 'Canterbury Tales,' which are supposed to be told by persons riding on a pilgrimage to Canterbury.

(2) The fifteen-syllable trochaic is the metre of Tennyson's 'Locksley Hall':

'Wóman | is the | lésser | mán, and | áll thy | pássions, |
mátch'd with | míne,
Áre as | móonlight | únto | súnlight, | ánd as | wáter | únto |
wíne.'

(3) Octo-syllabics are verses made of four iambic measures. This is the metre of 'Hudibras' and of Scott's chief poems:

'The sún | grew lów | and léft | the skíes
Put dówn, | some wíte, | by lá | dies' eýes.'

(BUTLER'S *Hudibras*.)

301. The quatrain may be written in any measure. The possible rime-formulæ are *a b a b* and *a b b a*, the former having alternate rimes, the latter extreme and mean rimes.

Four lines riming *a a b b*, unless connected with some peculiarity of rhythm, are better considered as two stanzas of riming couplets.

Only the commonest quatrains are mentioned below.

(1) The heroic quatrain or the elegiac stanza is written in deca-syllabic iambic lines, which rime alternately.

'The curfew tolls the knell of parting day,
The lowing herd winds slowly o'er the lea,
The ploughman homeward plods his weary way,
And leaves the world to darkness and to me.'

(GRAY.)

(2) The iambic octo-syllabic quatrain, or long measure, is much employed in hymns. A variety of this stanza, with extreme and mean rimes, has been familiarised by Tennyson :

‘ I held it truth, with him who sings
To one clear harp in divers tones,
That men may rise on stepping-stones
Of their dead selves to higher things.’

(*In Memoriam.*)

(3) Common or Ballad measure, otherwise called service metre, because used in the metrical psalms, is written in eights and sixes, and the lines generally, but not always, rime alternately :

‘ John Gilpin was a citizen
Of credit and renown ;
A train-band captain eke was he
Of famous London town.’

(COWPER.)

302. The Octave stanza consists of eight heroics, riming
a b a b a b c c.

The sextain generally consists of six heroics, riming
a b a b c c.

The Spenserian Stanza consists of eight deca-syllabic iambic lines, followed by an Alexandrine. The rime-formula is *a b a b b c b c c.* It is the metre of Spenser’s ‘Faërie Queene,’ and was afterwards used with success by Thomson in ‘The Castle of Indolence,’ Byron in ‘Childe Harold,’ and Shelley in ‘Adonais’ :

‘ A Gentle Knight was pricking on the plaine,
Ycladd in mightie armes and silver shielde,
Wherein old dints of deepe woundes did remaine,
The cruell markes of many a bloody fielde ;
Yet armes till that time did he never wield.
His angry steede did chide his foming bitt,
As much disdayning to the curbe to yield :

Fully jolly Knight he seemd, and faire did sitt,
As one for Knightly giusts and fierce encounters fitt.'

(SPENSER.)

Rime Royal is so called because it is the stanza employed by James I. of Scotland in 'The King's Quair.' He copied it from Chaucer. It consists of seven deca-syllabic iambic lines, with the rime-formula *a b a b b c c*:

'Eft wold I think, O Lord, quhat may this be?
That Lufe is of so noble mycht and kynde,
Lufing his folk, and suich prosperitee
Is it of him, as we in bukis find,
May he oure hertis setten and unbynd:
Hath he upon our hertis such maistrye?
Or all this is bot feynit fantasye?'

(JAMES I.)

The Sonnet is a stanza of fourteen deca-syllabic iambic lines divided in the Petrarchan form into an octave and a sestet, and riming thus: *a b b a | a b b a || c d c | d c d*. Milton uses this form in the following sonnet:

'Avenge, O Lord, thy slaughtered saints, whose bones
Lie scattered on the Alpine mountains cold;
Even them who kept Thy truth so pure of old,
When all our fathers worshipped stocks and stones,
Forget not; in Thy book record their groans
Who were Thy sheep, and in their ancient fold
Slain by the bloody Piedmontese that rolled
Mother with infant down the rocks. Their moans
The vales redoubled to the hills, and they
To heaven. Their martyred blood and ashes sow
O'er all the Italian fields, where still doth sway
The triple tyrant; that from these may grow
A hundred-fold, who having learned Thy way
Early may fly the Babylonian woe.'

In the Shakespearian sonnet there are four quatrains, consisting of lines riming alternately, followed by a riming couplet;

thus: *abab | cdcd | efef | gg*. Many other formulæ are possible. Thus, Wordsworth uses the formulæ (1) *abba | abba || cddccd*; (2) *abba | acca || defdfe*; (3) *abba | abba || ccaddc*, and others, as well as the form illustrated above.

Terza Rima is a deca-syllabic iambic metre borrowed from the Italian, and first used in English by Sir T. Wyatt. The rime-formula is *ababcbcdcdedef*, etc., every rime except the first being used three times.

QUESTIONS

1. Explain carefully what you consider the chief differences between Prose and Poetry.

2. In what important respect does the diction of Poetry differ from that of Prose? How would you state the essential difference between their form?

3. What do you understand by: prose, poetry, epic, lyric, dramatic? Give the origin of the terms.

4. What is meant by Rhythm, Rime, Alliteration? Give the rules for perfect Rime, and distinguish between Rime and Assonance.

5. Explain what is meant by (1) Blank Verse, (2) Common (or Ballad) metre, (3) Octo-syllabic verse. Illustrate your answer by quoting lines.

6. Describe in ten octo-syllabic couplets a sunrise or a sunset.

7. Write down any stanza of English poetry. Describe the metre in which it is written.

8. Describe the metres in which Gray's 'Elegy' and Cowper's 'John Gilpin' are respectively written. Quote examples of: Heroic couplet, Alexandrine, Rime royal.

9. Quote any sonnet, explaining the structure, and telling what you know of its authorship.

10. Explain the versification of (a) Milton's 'Nativity Ode,' (b) Spenser's 'Faërie Queene,' (c) Shelley's 'Ode to the Skylark,' (d) Tennyson's 'Locksley Hall.'

CHAPTER XXX

EXPLANATION OF SOME GRAMMATICAL AND RHETORICAL TERMS

303. ALLEGORY is a continued description of one thing in terms and images belonging to another, as in the 'Pilgrim's

Progress,' the 'Faërie Queene,' the 'Vision of Piers Plowman.' The Fable and the Parable are of the nature of allegory, but shorter, and the Parable illustrates some religious doctrine.

Anacoluthon is beginning a sentence with one construction and finishing it with another :

'Rather proclaim it, Westmoreland, through my host,
That he which hath no stomach to this fight,
Let him depart.'

(SHAKESPEARE: *Henry V.*)

Antithesis is contrast, or the setting of words in opposition, to render an idea more striking :

'*Good* words are better than *bad* strokes.'

(SHAKESPEARE: *Julius Cæsar*.)

Archaism is the use of an old or obsolete word or expression: 'Thou *knowest* it'; 'In good *sooth*'; 'Adjoining the church stands the tombstone of Robert Preston, *whilome* drawer at the tavern.'

Asyndeton is the omission of conjunctions: 'The tempest roars; the waves run mountains high; my son will perish.'

Bathos is a ludicrous descent from the elevated to the commonplace :

'And thou, Dalhousie, the great god of war,
Lieutenant-Colonel to the Earl of Mar.'

Climax is a series of words or expressions each stronger than the preceding one: 'The natives were hunted, imprisoned, tortured, killed.'

The opposite figure is called Anti-climax.

Dialect is a form of a language peculiar to some district: the Somerset dialect. Sometimes dialects contribute words to literary English; thus, 'hanker,' bash.

Epigram is a concise and striking saying, sometimes witty and sometimes sarcastic :

'A little learning is a dangerous thing.'

(POPE.)

Euphemism is the expression of what is disagreeable, improper, or painful, in a less offensive way than by the use of the direct terms. Thus we say, 'If anything should happen' for 'If he should die.'

Euphuism is the fantastic style of writing initiated by John Lyly in 'Euphues.' 'The essence of Lyly's Euphuism is its avoidance of cumbrous and clumsy circumlocution; his style is neat, precise, quick, balanced, full of puns and pretty conceits—

"Talking of stones, stars, plants, of fishes, flies,
Playing with words and idle similes,"

as a satirist of the time describes it—but never verbose and heavy, as the Euphuist's style is sometimes represented' (MINTO).

Gradation or Ablaut. (See § 66.)

Hendiadys (one by two) is the use of two independent words instead of an expression in which one word qualifies the other :

'There sleeps Titania sometimes of the night,
Lull'd in these flowers with *dances and delight*.'

[*i.e.*, delightful dances.]

(SHAKESPEARE : *Midsummer-Night's Dream*.)

Homonym is a word applicable to two or more different things. Some homonyms are from the same root—*e.g.*, deal : (1) a large quantity ; (2) the act of dividing cards ; (3) a fir or pine board. Others are from entirely different roots—*e.g.*, ball : (1) of Teutonic origin = sphere ; (2) of Greek origin = dance.

Homophone is a letter or character with the same sound as another : sit, city ; buoy, boy.

Hybrid. (See § 247.)

Hypallage is the transference of an Adjective from the Noun to which it belongs to another in the same sentence : 'I am making a little shirt for a flannel boy.'

Hyperbole is exaggeration :

'Belinda smiled, and all the world was gay.'

(POPE.)

Hysteron Proteron, putting the latter former, is inversion of the natural order in the expression of a thought or fact : 'He was quartered, drawn, and hanged.'

Idiom is a mode of expression peculiar to a language—*i.e.*, it cannot be translated literally into another language : 'It takes twenty minutes to get there.'

Inversion is a change in the usual grammatical order of words, frequent in poetry, and sometimes used for emphasis in prose :

'There in rings whirl the foam-bewildered springs.'

(D. G. ROSSETTI.)

Irony is a mode of speech which suggests the opposite of what is said : 'Here's a nice to do !'

Metaphor is speaking of one thing in terms properly belonging to another—*e.g.* :

'My spirit's bark is driven
Far from the shore.'

(SHELLEY.)

Metaphor differs from allegory only in being less sustained, and from Simile in lacking a verbal indication of comparison. Many of our words are faded metaphors—*e.g.*, *capricious*, which in its primary sense signifies 'given to jumping from rock to rock as a goat does.'

Metonymy is the substitution of one word for another to which it is in some way related : 'The *pen* (literature) is mightier than the *sword*' (war). '*Albion* (England) wails for thee.'

Mutation or Umlaut. (See § 66.)

Neologism is a new word or a new method of expression which has not yet met with general acceptance. At the present time 'marconigram' and 'automobile' are struggling to gain a permanent place in English. 'I have my doubts as to this being true' is not yet recognised as good English.

Onomatopœia is the making of names in imitation of sounds : ping-pong, click, whizz.

Oxymoron (pointedly foolish) is an expression which combines words of contrary meaning :

‘ His *honour* rooted in *dishonour* stood,
And *faith unfaithful* kept him *falsely true*.’

(TENNYSON.)

Paradox is a statement which is apparently absurd but really true : ‘ *Impoverished by his gold*, he [the miser] slaves harder to imprison it in his chest than his brother slave to liberate it from the mine’ (REV. C. C. COLTON).

Personification is speaking of inanimate things as if they were living beings :

‘ Earth fills her lap with pleasures of her own.’

(WORDSWORTH.)

Prolepsis is the anticipatory use of an epithet, or the answering of an anticipated question. ‘ We will waste your bleeding villages with war.’ Bleeding is a consequence of war, not an antecedent circumstance.

Pleonasm is an excess of expression : ‘ He was a very tiny little boy.’ ‘ So many innumerable human lives.’

Simile is the expression of the resemblance between things or actions :

‘ The soul of Adonais, like a star,
Beacons from the abode where the Eternal are.’

(SHELLEY.)

Were the phrase ‘ like a star ’ omitted, we should have a metaphor.

Slang is the low, vulgar, unauthorised language used by a particular portion of society. Thus, we have army slang, schoolboy slang, business slang. In an American trade journal the following advertisement appeared recently : ‘ A live, up-to-date hustler wanted to carry cigars as a side line to sell to southern jobbing trade. No “has-been” or “never was” need apply.’ Occasionally a ‘ slang ’ word is adopted as good English—*e.g.*, ‘ donkey.’

Solecism is an impropriety in grammar or pronunciation—*e.g.*, ‘ Who do you take him to be?’ ‘ Hupper Sydenam.’

Synecdoche is putting a part for the whole : 'The fleet consisted of fifty *sail*.'

A **Synonym** is one of two or more words which have in the main the same meaning : abhor, detest ; hate, loath (*cf.* § 30).

Tautology is the repetition of words or ideas : 'Man is mortal. All men die some time or other.'

Technology is an explanation of terms employed in the arts (technical terms). Technical terms often pass into everyday English—*e.g.*, momentum.

Verbiage or **Verbosity** is the use of many words to express very little.

Zeugma is the union of two words by means of a verb which has more than one meaning : 'He *took* his hat and his leave.'

QUESTIONS

1. Define the term 'metaphor.' How does a *metaphor* differ from a *simile*? Why is it a fault in style to mix metaphors?

2. Explain what is meant by *bathos*, *tautology*, *hyperbole*, *personification*. Illustrate by one example the meaning of the statement that 'every *simile* can be compressed into a *metaphor*.'

3. Explain carefully the following terms : *synonym*, *pleonasm*, *ellipsis*. How do synonyms arise, and how may they be differentiated? Give examples.

4. Define and illustrate the terms : *dialect*, *slang*, *technology*, *archaism*, *neologism*, *solecism*.

5. Describe any English dialect with which you are acquainted, and state what you know of its origin.

6. Illustrate the ways in which literary and educated English has been recently reinforced by the introduction of words from *dialects*, *technical terminology*, and *slang*.

7. Distinguish between *euphuism* and *euphemism* ; *allegory*, *fable* and *parable* ; *homophone* and *homonym*.

8. Explain exactly the following, commenting upon anything which is archaic in usage : 'Truly and indifferently to minister justice' ; 'Let him pursue his course without let or hindrance' ; 'Prevent us in all our doings' ; 'In good sooth' ; 'Vouchsafe us thy help.'

9. What is meant by an *idiom*? Mention two or three English idioms, and try to explain them.

10. Define *tautology*, *verbiage*, *zeugma*, *onomatopœia*, *irony*.

EXAMINATION QUESTIONS

KING'S SCHOLARSHIP.

1901.

1. Analyse *one* of the following passages, and parse the words in *italic* in the passage analysed :

(a)

"Tis just ;

And it is *very much* lamented, Brutus,
That you have no such mirrors *as* will turn
Your *hidden* worthiness into your eye
That you *might see* your shadow.'

(b) ' *Yet think* not, thus when Freedom's ills I state,
I mean to flatter Kings *or court the great* ;
Ye powers of truth that *bid* my soul *aspire*,
Far from my bosom drive the low desire.'

2. What effects did the Norman Conquest have upon the vocabulary of the English language? Give examples to illustrate your answer.

3. What is meant by saying that English is not an 'inflected' language? What traces are there to show that it was once more inflected than it is now?

4. What is the 'root' of a word?

The following pairs of words are given in a lesson as built up from the same root :

man-sion }	pers-istent }	pen-insula }
man-ly }	pers-onal }	pen-dulum }

Show by the help of your knowledge of etymology why this is incorrect.

5. Explain briefly the nature and uses of the Infinitive Mood in English. (Construct sentences to illustrate your answer, where necessary.)

6. Explain briefly, as to a class, any peculiarities of grammar or syntax in the following passages contained in *either* A or B :

A.

(1) 'At night returning, every labour sped,
He sits him down.'

(2) 'And the brown Indian marks with murderous aim.'

B.

(1) 'This was the most unkindest cut of all.'

(2) 'With this she fell distract,
And, her attendants absent, swallow'd fire.'

1900.

1. Analyse *one* of the following passages, and parse the words in *italic* in the passage analysed :

(a) '*Know*, all the *good that* individuals find,
Or God or Nature *meant* to mere mankind,
Reason's whole pleasure, all the joys of sense,
Lie in three words—*health*, peace, and competence.'

(POPE.)

(b) '*Be* not *fond*,
To think that Cæsar bears such rebel blood
That will be thawed from the true quality
With *that which* melteth fools ; I mean sweet words,
Low crooked court'sies, and base spaniel fawning.'

(SHAKESPEARE.)

2. Name the chief ways in which words of purely English origin may be distinguished from those derived from foreign

sources. From what languages are most of our military, ecclesiastical, and scientific terms derived? Give examples.

3. Show, by examples, the difference in meaning in each of the following pairs of adjectives : contemptible, contemptuous ; momentary, momentous ; reverend, reverent ; credible, credulous ; imaginary, imaginative.

4. Give the meaning and derivation of the prefix in each of the following : Viceroy, semicircle, peninsula, ambiguous, Archbishop, telegraph, retrospect.

5. Quote instances to show the difference between modern English and the English of Shakespeare in (1) vocabulary, (2) syntax.

6. What is meant by an 'absolute' construction? Give examples of 'absolute' constructions, and show how you would analyse the sentences in which they occur.

1899.

1. Analyse *one* of the following passages, and parse the words in *italic* in the passage analysed :

- (a) 'All this tract *that fronts the falling sun*
A noble Peer of mickle trust and power
Has in his charge, *with temper'd awe to guide*
An old and haughty nation, proud in arms.'

(*'Comus.'*)

- (b) '*Who* noble *ends* by noble means *obtains*,
Or, failing, smiles in exile or in chains,
Like good Aurelius let him reign, or bleed
Like Socrates, that man is great indeed.'

(*'Essay on Man,' IV.*)

- (c) '*Would I had fall'n upon those happier days*
That poets celebrate : those golden times
And those Arcadian scenes that Maro sings,
And Sidney, warbler of poetic prose.'

(*'The Task.'*)

2. Explain, as to a class, sentence by sentence, the meaning of the above passage, and comment on any words and allusions that call for notice.

3. In what metre is each of the above passages written? If they are not alike, point out the difference. Illustrate your answer by writing a line from each, showing its division into feet.

4. Distinguish, giving examples, between Indicative and Subjunctive Mood, Gerund and Participle, Complex and Compound sentence, Simile and Metaphor.

5. At what periods have Latin words been introduced into English, either directly or indirectly? Give a few examples under each head.

6. Certain nouns, adjectives, and verbs require special prepositions, which in some cases vary according to sense and context. What prepositions are used with the following? Give short sentences to illustrate their use :

Nouns.	Adjectives.	Verbs.
accord	adapted	agree
affinity	convenient	confer
exception	different	confide
taste	glad	differ

OXFORD LOCAL EXAMINATIONS.

SENIOR CANDIDATES, 1902

English Grammar and Analysis—Advanced Paper.

1. Analyse the following passage :

‘ Fairest of stars, last in the train of Night,
If *better* thou *belong* not to the Dawn,
Sure *pledge* of day, *that* crown’st the smiling morn
With thy bright circlet, praise Him in thy sphere
While day *arises*, that sweet hour of prime.’

Parse the words in italics.

2. What are the chief ways of forming the plural of nouns ? Give the plurals of the following words, with comments on any peculiarities : *child, brother, ox, formula, deer, man.*

3. How would you classify pronouns ? Give two examples of each class.

4. What parts of speech does an adverb ordinarily modify ? Give examples. Construct sentences in which an adverb (*a*) modifies a preposition ; (*b*) modifies a conjunction ; (*c*) acts also as a conjunction ; (*d*) is interrogative.

5. How would you describe the following verbs (as strong, weak, etc.), giving your reasons : *slay, beseech, grind, do, show, dig, tell, may, hide, work* ?

6. Trace as exactly as you can the formation of the following words : *what, riches, them, widower, rather, such, could, nearer, inmost, always.*

Pass Paper.

A.

1. What is the method of forming the plural of nouns? Write the following words in the plural, with any explanations that may occur to you: *fly, toy, man, knife, chief, child, potato, piano, day, box.*

2. To what class or classes of pronouns do the following words respectively belong: *myself, what, this, one, his* ? In the case of each word illustrate your answer by a sentence.

3. What parts of speech does an adverb ordinarily modify? Give examples. Construct sentences in which an adverb (*a*) modifies a preposition; (*b*) modifies a conjunction; (*c*) acts also as a conjunction; (*d*) is interrogative.

4. Correct the following sentences, giving your reasons :

(*a*). 'I shall have great pleasure in accepting your invitation.'

(*b*) 'These are the sort of people I do not like.'

(*c*) 'He only enjoys a pantomime once a year.'

(*d*) 'Nobody can tell which you love better, my brother or I.'

(*e*) 'That is the house which I am going to call at.'

5. Construct five sentences containing respectively (*a*) a verbal noun in *-ing*; (*b*) a participle in *-ing*; (*c*) an infinitive without *to*; (*d*) *as*, used as a relative pronoun; (*e*) *the*, used as an adverb.

6. Analyse the following passage :

'And then I think of one who in her youthful beauty died,
The fair meek blossom that grew up and faded by my side.
In the cold moist earth we laid her, when the forest cast the
leaf,

And we wept that one so lovely should have a lot so brief.'

B.

1. What are the ways of marking gender in nouns? Use the following words as examples in your answer: *host, boy, lord, bridegroom, negro, horse, murderer, drake, abbot, lad.*

2. Form the Comparative and Superlative Degrees of : *little, gay, dry, true, many, old, beautiful, good, late, far.*
3. Analyse the following passage :

‘ And you, good yeomen,
Whose limbs were made in England, show us here
The mettle of your pasture ; let us swear
That you are worth your breeding : which I doubt not ;
For there is none of you so mean and base
That hath not noble lustre in your eyes.’

4. Describe the following verbs (as strong, weak, etc.), giving your reasons : *find, cut, beat, send, ride, sell, swell.*
5. Correct the following sentences, giving your reasons :
 - (a) ‘ I do not know who you are, or who you mean.’
 - (b) ‘ That is very different to what you said before.’
 - (c) ‘ They are willing to generally discuss the matter.’
 - (d) ‘ We shall neither see you at home or in town.’
 - (e) ‘ Each of you have adopted your own view.’
6. Show by examples what different forms the following prefixes may assume, and give the meaning of the prefix in each case : *ad-, bi-, ex-, in-, sub-*.

SENIOR CANDIDATES, 1901.

A.

1. Analyse the following passage :

‘ And if, indeed, I cast the brand away,
Surely a precious thing, *one worthy note*,
Should thus be lost for ever from the earth,
Which might have pleased the eyes of many men.
What good should follow this, if this were done ?’

Parse the words in italics.

2. Show with examples what are the chief methods of forming the comparative degree of adjectives. Explain the formation of *farther, further, nearer.*

3. Explain carefully what is meant by *transitive*, *nominative*, *relative* (*pronoun*), and *participle*. Illustrate your answer by examples.

B.

4. Comment on the syntax of the italicised words in the following passages :

(a) 'Forty and six years was this temple in *building*.'

(b) 'What went ye out *for to see* ?'

(c) 'Their *ungodly* deeds which they have *ungodly* committed.'

(d) 'He agreed with them for a penny *a day*.'

(e) 'Woe is *me* !'

5. Give a list of auxiliary verbs, classifying them under the heads of (a) Voice, (b) Mood, and (c) Tense, with examples. Which of these verbs can be used as principal verbs? Give examples.

6. What were the chief alterations which the influence of the Norman Conquest produced in (a) the grammar, and (b) the vocabulary of our language?

SENIOR CANDIDATES, 1900.

A.

1. Analyse the following passage :

'What's he that wishes so ?

My cousin Westmoreland ? No, my fair cousin ;

If we are mark'd to die, we are enow

To do our country loss, and if to live,

The fewer men, the greater share of honour.'

2. Explain the terms *Strong* and *Irregular*, as applied to Verbs. Which term is to be preferred? Give reasons for your answer, with illustrative examples.

3. Compare the everyday usage of the terms *passive*, *absolute*, *finite*, with their grammatical usage.

B.

4. Comment on the syntax of the italicised words in the following passages :

(a) '*Methinks* nobody should be sad *but I*.'

(b) 'Heat *me* these irons hot.'

(c) 'I broke out
To acquaint you with this evil, that you might
The better arm you to the sudden time.'

(d) 'I'll tell thee, Hubert, half my power this night,
Passing these flats, *are taken* by the tide.'

5. Define (a) a Noun sentence,* and (b) an Adverbial sentence.* Show by examples that the words *when* and *if* can be used to introduce sentences* of either description.

6. How do you account for the fact that there is a greater difference between the English of Chaucer and of Shakespeare than there is between that of Shakespeare and of Tennyson?

JUNIOR CANDIDATES, 1902.

English Grammar—Advanced Paper.

1. Parse the words in italics :

'Some men, *by feigning words* as dark as mine,
Make truth *to spangle*, and *its* rays to shine.'

2. Put into your own words :

'I see how plenty surfeits oft,
And hasty climbers soonest fall ;
I see how those that sit aloft
Mishap doth threaten most of all ;
These get with toil, and keep with fear :
Such cares my mind could never bear.'

3. Make two sentences with a Noun Clause as Subject, and two sentences with a Noun Clause as Object.

* Read 'clause' for sentence.

4. Analyse the following passage :

‘The harp that once through Tara’s halls
The soul of music shed,
Now hangs as mute on Tara’s walls
As if that soul were fled.’

5. What is a preposition? Show in short sentences that each of the prepositions *by* and *with* is used in more than one sense.

6. Distinguish between a participle, a gerund, and a verbal noun, giving sentences to illustrate your answer.

Pass Paper.

A.

1. Parse each word in ‘What is the use of fretting one’s self by wishing for what can’t be?’

2. Put into your own words :

‘I see how plenty surfeits oft,
And hasty climbers soonest fall ;
I see how those that sit aloft
Mishap doth threaten most of all.’

3. Re-write the following sentences correctly, giving reasons for any change made :

(a) ‘You know the answer as well as me.’

(b) ‘The army have left the town.’

(c) ‘Who have you told?’

(d) ‘The book is laying on the desk.’

4. What is a preposition? Show in short sentences that each of the prepositions *by* and *with* is used in more than one sense.

5. ‘A Relative Pronoun is in some sense a Conjunction.’ Show that this statement is true.

6. Analyse the following passage :

‘ He gave the tar a piece of gold,
And, with a flag of truce, commanded
He should be shipped to England Old,
And safely landed.’

B.

1. Parse the words in italics :

‘ *While standing under our roosting-trees, these creatures, men, will occasionally level at us sticks.*’

2. Put into your own words :

‘ Wisely the ant against poor winter hoards
The stock which summer’s wealth affords ;
In grasshoppers, that must at autumn die,
How vain were such an industry !’

3. Write short sentences to contain : than I, than me, you and I, you and me, as he, as him.

4. Analyse the following passage :

‘ The heights by great men reached and kept
Were not attained by sudden flight ;
But they, while their companions slept,
Were toiling upwards in the night.’

5. Give the derivation and definition of the terms—*Case, Indicative, Adjective*.

6. What class of Verbs may be put into the Passive Voice ?

Re-write the following sentence, changing the verbs into the Passive Voice : ‘ The ships caught the enemy, but did not seriously injure him.’

JUNIOR CANDIDATES, 1901.

A.

1. Parse each word in :

‘I feel like one who treads alone
Some banquet-hall deserted.’

2. Into what parts may the verb-infinite be divided? Write a short sentence to show the use of each.

B.

3. Analyse the following passage :

‘Thus, after he had fondly braved
The perilous deep, the boy was saved ;
And, though his fancies had been wild,
Yet he was pleased and reconciled
To live in peace on shore.’

4. Put into your own words :

‘The painful warrior, famed for fight,
After a thousand victories, once foil’d,
Is from the books of honour razed quite,
And all the rest forgot for which he toil’d.’

C.

5. Name four different classes of nouns, and explain their use.

Form nouns from : *gentle, grow, child, solid, govern, noble.*

6. What are conjunctions? How are they classified? Give one example of each kind. Give examples of other parts of speech that can be used as conjunctions.

JUNIOR CANDIDATES, 1900.

A.

1. Parse fully each word in the following sentence :

‘ She loved me for the dangers I had passed.’

2. Explain how the uses of a personal and a relative pronoun differ, illustrating your explanation by reference to the pronouns *he* and *whom* in the following sentence : ‘ This is he whom the King delights to honour.’

3. Write down all the adverbs and adverbial phrases in the lines :

‘ Right sharp and quick the bells all night
Rang out from Bristol town’;

and mention *one* of these adverbs that cannot be compared. Write down two adverbs of time, two of place, and two of degree.

B.

4. Analyse :

‘ There is often no better medicine for a hard-worked body and mind than a good laugh ; and the man who can play most heartily when he has a chance of playing is generally the man who can work most heartily when he must work.’

5. What is gender ? In what ways are feminines formed ? Give one example of each.

6. Of what kind are the verbs : ‘ It rains ’ ; ‘ Behave yourself ’ ? Explain what you mean by transitive and intransitive verbs. Write a short sentence to illustrate the use of each.

7. Give two examples of incomplete predicates, and attach appropriate completions to each.

CAMBRIDGE LOCAL EXAMINATIONS.

SENIOR STUDENTS, 1901.

English Grammar.

A.

1. Analyse in tabular form :

(a) ' *What* poets feels not, when they make,
 A pleasure in creating,
 The world in its turn will not take
 Pleasure in *contemplating*.'

(b) ' We, *as* some rude guest
 Would change, where'er he *roam*,
 The manners there profess'd
 To those he brings from home,
 We mark not the world's course, but would have *it*
 take *ours*.'

2. Parse fully the six words printed in italics in the above passages.

3. Define the term *predicate*. By what different parts of speech, or constructions, may a predicate be extended? Give examples.

4. Distinguish between a preposition and a conjunction.

Write notes to explain the syntax of the words printed in italics in the following sentences :

(a) ' The answer is not far to *seek*.'

(b) ' I *had* rather not act.'

(c) ' *Notwithstanding* the truce, the war went on.'

B.

1. Give the plural forms of *crisis*, *criterion*, *cherub*, *dwarf*, *score*, *spoonful*.

Explain the formation of the words *kine*, *seamstress*, *whilst*.

2. Distinguish between *my* and *mine*, as to their history and use. In what different ways may the word *self* be used? Give examples.

3. What is the characteristic distinction between strong and weak verbs? To which class do you assign the verbs *buy*, *tell*, and why? Show that the characteristic distinction between strong and weak verbs has been frequently obliterated in modern English verbs.

4. Name and define the etymological changes of which the following words are examples: *cattiff*, *chamber*, *gossip*, *newt*.

Give examples of the different uses of the suffix *-er*.

State the origin and the meaning of the prefixes in the words *aboard*, *abound*, *atheist*.

SENIOR STUDENTS, 1900.

A.

1. Analyse in tabular form :

‘ He plays, in the many games of life, that *one*
Where what he most doth value must be won :
 Whom neither shape of danger can dismay,
 Nor thought of tender happiness *betray* :
 Who, not content that former worth *stand* fast,
 Looks forward, *persevering* to the last,
 From *well* to better, daily self-surpass.’

2. Parse fully the seven words printed in italics in the above passage.

3. Define a sentence. What are its essential parts? Discuss the question whether the following are to be called sentences :

(a) ‘ Speak !’ (b) ‘ No.’ (c) ‘ Is it raining?’

B.

1. Give the plural forms of: *lady-help*, *trout*, *lord-justice*, *madam*, *species*, *genius*.

Mention three nouns which are plural in form but are really singular or are treated as singular.

2. In the following sentences state what part of speech each italicised word is ; and, where the grammar is incorrect, state why it is incorrect.

(i.) ' *Mine* house is *mine* own.'

(ii.) ' Does *anyone* want *their* dinner?'

(iii.) ' This is *her who* I think did it.'

(iv.) ' A boy sat on *either* side of the table.'

(v.) ' I will have the same *as* I had before.'

3. Write down the first person singular of the Present Imperfect, Present Perfect, Past Indefinite, and Future Indefinite tenses of *catch*, and explain the significance of the terms Imperfect, Perfect, and Indefinite as thus used.

4. Explain in what different ways adverbs have been formed in English, using as illustrations the adverbs *seldom*, *always*, *fast*, *asleep*, *once*, *why*, *meanwhile*, *boldly*, *home*.

5. Define *a hybrid*. State which of the following words are hybrids, and why: *grandmother*, *beautify*, *dukedom*, *childish*, *undignified*.

Give six different adjectival suffixes of *English* origin.

SENIOR STUDENTS, 1899.

A.

1. Analyse in tabular form :

' On this question of *principle*, *while* actual suffering was yet afar off, they raised their flag against a power to which, for purposes of foreign conquest and subjugation, Rome, in the height of her glory, is not *to be compared*—a *power* which has dotted the surface of the whole globe with her

possessions and military posts, *whose morning* drum-beat, *following* the sun, and keeping company with the hours, circles the earth with one continuous and *unbroken* strain of the martial airs of England.'

2. Parse fully the eight words or phrases printed in italics in the above passage.

3. Define a Preposition. State and illustrate the original and derived uses of the prepositions *for* and *with*.

B.

1. What is a diphthong? From the following words make a list of those which contain true diphthongs: *aunt, build, buoy, eye, few, fought, gaol, powder, seat, soul, suit*.

2. Explain how the function of a Relative Pronoun in a sentence differs from that of a Personal Pronoun.

State what you know about the history of the relative pronouns *what* and *which*, and parse *what* in the sentences 'I am what I am' and 'I did not repeat what you said.'

3. How can you tell a Participle from an Adjective? Illustrate your answer by examples.

Discuss the grammatical correctness of the following sentences :

(a) 'Though wounded, I am not beaten.'

(b) 'Having answered the first question, the second remains.'

(c) 'In consequence of the examiner asking this question, they managed to pass.'

4. State and illustrate the uses of the verb *to be*. Comment on the history of the forms *am, is, are, was*.

5. Give examples of the employment of the suffix *-en* in the formation of Nouns, Adjectives, and Verbs, and state the force of the suffix in each case.

JUNIOR STUDENTS, 1901.

A.

1. Parse fully the eight words printed in italics in the following sentences :

‘ He paused a *moment*, till his hastening men
Passed the first *winding* downward to the glen.
“ Strange tidings ! Many a peril have I *past*,
Nor know I *why* this *next* appears the last.
Yet so my heart forebodes, but must not *fear* ;
Nor shall my followers find *me* *falter* here.” ’

2. (i.) Define *Case*.

(ii.) What cases are found in Modern English ? Give examples showing how each case, singular and plural, may be expressed by a case-form.

3. (i.) Define *Voice*, *Tense*.

(ii.) In what circumstances may the Passive construction be employed with Intransitive verbs ?

(iii.) What simple tense-forms are used in the Indicative Mood ? Name and classify each compound tense-form in the Indicative Mood of the strong verb *to lie*.

B.

1. Analyse in *tabular form* the following passage :

‘ I should be very much troubled were I endowed with this divining quality, though it should inform me truly of everything that can befall me. I would not anticipate the relish of any happiness, nor feel the weight of any misery, before it actually arrives.’

2. (i.) Define *Preposition*.

(ii.) Give examples of the different circumstances in which a preposition may follow the word which it governs.

(iii.) Show by examples how the word *since* may be used—

- (a) as an adverb,
- (b) as a preposition,
- (c) as a conjunction.

3. (i.) Explain the terms *Complement of Predicate*, *Correlative Conjunction*. Frame sentences containing examples.

(ii.) Correct or justify the use of the words printed in italics in the following sentences :

- (a) 'There was nobody there but *him*.'
- (b) 'I hate *those* sort of people.'
- (c) 'Each thought of others rather than *themselves*.'

C.

1. Punctuate the following passage, substituting capitals where necessary :

You do me injustice Miss Vernon I answered I grieve not for the loss of the money but for the effect which I know it will produce on my father to whom mercantile credit is as honour good Heaven how shall I redeem the consequences of my error

By instantly repairing to Glasgow as you are conjured to do by the friend who writes this letter

But if Rashleigh said I has really formed this base and unconscientious scheme of plundering his benefactor what prospect is there that I can find means of frustrating a plan so deeply laid

2. Write a short essay on *one* only of the following subjects :

- (i.) What is Civilization ?
- (ii.) The Coal-supply of the World.
- (iii.) The Use and Abuse of Athletics.
- (iv.) Gipsies.
- (v.) Chivalry.
- (vi.) 'The evil that men do lives after them.'

JUNIOR STUDENTS, 1900.

A.

1. In the sentence given below parse the eight words printed in italics :

‘I consider a *human* soul without education *like marble* in the quarry, which shows *none* of its inherent beauties *until* the skill of the polisher fetches out the colours, makes the surface *shine*, and discovers every ornamental cloud, spot, or vein that *runs* through the body of *it*.’

2. What are (a) strong verbs, (b) weak verbs? Give two examples of each.

What are the uses of the verb *do*? Is this verb strong or weak?

3. Explain fully what you mean by a Relative Pronoun. Write (1) a sentence in which the Relative is omitted, (2) a sentence in which the Antecedent is omitted.

In the following sentences point out the Relative Pronouns, and state the case of each :

(a) ‘Thou hadst a voice whose sound was like the sea.’

(b) ‘For the soul is dead that slumbers,
And things are not what they seem.’

(c) ‘The novel which he has lately written is not such
as we can admire.’

B.

1. Analyse in *tabular form* the following passage :

‘What our grandchildren may think of the character of Lord Byron, as exhibited in his poetry, we will not pretend to guess. It is certain that the interest which he excited during his life is without a parallel in literary history.’

2. In the following sentences, name the Adverbial Adjuncts (or Extensions of the Predicate), stating of what kind each is :

(a) 'When at Rome, do as the Romans do.'

(b) 'If thou speak'st false,
Upon the next tree shalt thou hang alive.'

(c) 'The river being in flood, the ferryman went to
fetch a neighbour to help him.'

3. Explain the terms Cognate Objective, Participle, Gerund, Imperative, Noun-Clause.

Compose three sentences in which the same word is used
(1) as a noun, (2) as a gerund, (3) as a participle.

C.

1. Name three suffixes of English and three of Classical origin, giving in each case one example of a word containing the suffix, and pointing out the significance of the suffix.

What is the force of the prefix in the words—mistake, bewail, forgive, descend.

2. Write a short essay on *one* of the following subjects :

(a) The Value of Indoor Amusements.

(b) Hobbies.

(c) Ladysmith.

(d) Is War an unmixed Evil?

(e) 'Every man is the architect of his own fortune.'

(f) 'Sweet are the uses of adversity.'

JUNIOR STUDENTS, 1899.

A.

1. In the sentence given below parse the eight words printed in italics :

‘*No man had a higher notion of the dignity of literature than Johnson, or was more determined in maintaining the respect which he justly considered due to it.*’

2. What is an Adverb? Mention two adverbs formed from adjectives, two from pronouns, and two of which nouns form a part.

In the following sentences point out the adverbs, name the kind of each, and show which word each modifies :

(a) ‘You are quite old enough to know better.’

(b) ‘How well you look to-day!’

(c) ‘There was an old fat woman even now with me.’

(d) ‘The farther we went, the more tired we grew.’

3. In the sentence given for parsing (A 1) pick out five words of Latin and five of English origin.

What kind of words in our language come, as a rule, from purely English sources?

B.

1. Analyse *in tabular form* the sentence given for parsing in A 1.

2. What is the difference between a *Phrase*, a *Clause*, and a *Sentence*?

Construct sentences to show how a Participial Phrase may be used to express (a) Time, (b) Cause, (c) a Condition or Limitation.

3. Explain, as applied to verbs, the words *Active*, *Passive*, *Indicative*, *Subjunctive*, *Infinitive*.

Substitute Passive for Active verbs in the following sentences without altering the meaning :

- (a) ' He shall not kill the bird.'
- (b) ' The foreigner taught the children French.'
- (c) ' You and I must do the work.'

C.

1. Write down examples of all the prefixes that give a negative or contrary meaning to a word.

2. Write a short essay on *one* of the following subjects :

- (a) Rustic Sports.
- (b) A Town or Parish Council Election.
- (c) Popular Superstitions.
- (d) Rudyard Kipling.
- (e) Khartoum.
- (f) ' Prevention is better than cure.'

COLLEGE OF PRECEPTORS PROFESSIONAL
PRELIMINARY EXAMINATION.

FIRST CLASS, 1901.

A.

English Grammar, Analysis, and Composition.

1. (a) Explain the statement that 'the names of the symbols *a*, *i*, *o*, *u* are all so pronounced as to form diphthongs' (SKEAT).

(b) Account for the pronunciation of the *d* in *stopped* and of the *s* in *dogs*; and say why the *f* in *loaf* is changed to *v* in the plural.

2. What two meanings can be given to the expression 'Smith the grocer's boy'? Show that according to one of them it appears to break the rule for the case of nouns in apposition, and account for the irregularity.

3. Define *auxiliary verb*, *compound tense*, *notional verb*. Explain carefully how the verbs *be*, *have*, *do*, *shall* are used as auxiliaries. Show that the same words can be used as notional verbs. Give examples in each case.

4. Paraphrase :

'It is not to be thought of that the flood
Of British freedom, which to the open sea
Of the world's praise, from dark antiquity
Hath flowed, "with pomp of waters unwithstood,"
Roused though it be full often to a mood

Which spurns the check of salutary bands,
 That this most famous stream in bogs and sands
 Should perish ; and to evil and to good
 Be lost for ever.'

Indicate each subordinate sentence in this extract and its connection with the sentence principal to it.

5. Write a concise essay of about *two* pages on *any one* of the following subjects :

- (i.) Why Englishmen Honour the Memory of Queen Victoria.
- (ii.) The River Nile.
- (iii.) Happiness and Pleasure contrasted.
- (iv.) The Value of having a Hobby.
- (v.) The Speeches of Satan in 'Paradise Lost,' Book IV.
- (vi.) The Seven Ages of Man, as Orlando would have described them.

B.

History of the English Language.

1. What evidence is given by place-names that both Celtic and Latin were, or had been, spoken in this country when the English came over in the fifth century? In what parts of Great Britain did Celtic continue to be spoken after the sixth century? Mention a few words other than geographical which English has borrowed from that language.

2. Mention the four principal dialects of pre-Conquest English, and say (i.) from which of them Modern English is in the main descended ; (ii.) in which the Old English literature that has come down to us is mostly preserved ; (iii.) in which the poetical portion of that literature was originally written.

3. Give the Modern English equivalents for the following Old English formations : *rime-craft*, *even-song*, *earth-tilth*, *mild-*

heart. When, and from what causes, was the custom of forming such compounds given up? Are there any signs that it is reviving?

4. Translate :

‘ O maister dere and fader reverent,
 My maister Chaucer, floure of eloquence,
 Mirrour of fructuous entendement,
 O universal fader in science,
 Allas ! that thou thyne excellent prudence
 In thy bedde mortalle myghtest not bequethe.
 What eyled dethe, allas ! why wold he sle the ?

She myght han taryed hir vengeance a while,
 Til that som man had egalle to the be.
 Nay, lete be that ! she knewe wele that this yle
 May never man forth brynge like to the,
 And hir office nedes do mote she ;
 God bade hir so, I truste as for the beste,
 O maister, maister, god thy soule reste.’

5. Make a list of the words of Latin origin in the passage just quoted, and in those whose main accent has shifted since it was written mark the syllable accented by the poet. Write also the words in the second stanza in which the final *e* is sounded.

FIRST CLASS, 1900.

A.

English Grammar and Analysis.

1. ‘ As we have naturally a sense of *the beautiful* and graceful in nature and art, though tastes proverbially differ, so we have a sense of duty and obligation, whether we all *associate* it with the *same* certain actions in *particular* or not.’

(i.) Analyse the above sentence into simple clauses, pointing out the grammatical function of each and their relation to one another.

(ii.) Parse the words in italics.

2. Define *causative verb*. What are the causatives which correspond to *lie, drink, rise, sit, run, bite, fall*?

3. When is one noun said to be *in apposition* to another? What preposition can be used before certain nouns in an appositional sense? Give examples.

4. Write out the possessive and objective cases, in both numbers, of *man, horse, he, she, it, thou, who, himself*.

5. Construct a table of all the tenses in the indicative mood, active voice, first person singular, of the verb *walk*.

B.

History of the English Language.

1. How do you account for the existence of a Scandinavian element in the vocabulary of the English language? Give a list of words so borrowed.

2. Is there any means of telling, from the form of a Latin loan-word in English, whether it was introduced into the language before, during, or subsequent to the Revival of Learning? Explain by reference to examples.

3. Comment on the italicised portions of the following words: *island, nightingale, whilom, against, foremost, thumb, tender, ashore, adown, bask*.

4. Explain clearly the meaning of the italicised words in the following sentences:

(i.) 'The wind bloweth where it *listeth*.'

(From what noun is this verb derived?)

(ii.) 'I know nothing *by* myself, yet am I not hereby justified.'

(iii.) '*Methinks* I am a prophet new inspired.'

- (iv.) 'The ship was outward *bound*.'
 (v.) 'He hath *holpen* His servant Israel.'

5. Translate into Modern English :

- (i.) 'Thā cwæth his sunu, Fæder ic syngode on heofon
 and beforan thē, nū ic ne eom wyrthe thæt ic
 thin sunu bēo genemned.'
 (ii.) "Sey now somewhat, sin other folk han sayd ;
 Tel vs a tale of mirth, and that anon ;"
 "Hoste," quod I, "ne beth nat euel apayd,
 For other tale certes can I noon,
 But of a ryme I lerned longe agoon" ;
 "Ye, that is good," quod he ; "now shul we here
 Som deyntee thing, me thinketh by his chere."

FIRST CLASS, 1899.

A.

English Grammar and Analysis.

1. Analyse the following sentence into *clauses only*, naming in each case the kind of clause and its relation to the others :

'No wonder the Tzar should feel grave distress and compunction when he thinks of the tremendous and ever-increasing load which the vast armaments of Russia impose upon these poor peasants and upon a country whose resources are only beginning to be exploited, and that he should (perhaps at the instance of men more experienced and far-sighted than himself) suddenly make a proposal to relieve the country of part, at all events, of its incubus.'

2. What is notable in the spelling or formation (*not* the pronunciation) of *could*, *whole*, *imbecility*, *opaque*, *connection*, *reflection*, *secrecy*, *colonelcy*, *Lyons*, *Marseilles* ?

3. Correct the following sentences, giving your reasons :

(i.) ' If I'd ha known it was you, I'd ha ran to the door
in a moment.' (Write each word in full.)

(ii.) ' Is it true midnight when it still wants a minute to
twelve ?'

(iii.) ' Lest there be
No solace left for thou and me.'
(SHELLEY.)

(iv.) ' There let him lay.' (BYRON.)

[Answer *any one* of the remaining Questions.]

4. What is meant by the Nominative Absolute? Give *three* examples.

5. Quote *six* examples of Compound Adjectives.

6. Write as many indicative active tenses of *bring* (3rd sing. *only*) as you can, naming each one.

B.

History of the English Language.

1. Quote a few (not more than *six*) English words that were in use before the Norman Conquest but are now obsolete, and say with what different word the place of each of those words is supplied in present English.

2. The Normans furnished numerous words pertaining to :

- (i.) law and feudalism ;
- (ii.) military matters ;
- (iii.) the chase ;
- (iv.) science, literature, and art.

Under these four heads write (in column) *four* lists of not more than *six* words each for which we are indebted to the Normans.

3. Translate into Modern English :

' Make no promys but it be gode,
 And kepe thou it with myght & mode ;
 Four euery promys, it is dette,
 That with no falsed muste be lette.
 God & thi neybores lufe all wey ;
 Welle is the, than may thou sey,
 For so thou kepys Alle the lawe
 With-oute Any fere, drede, or awe
 Vn-callyd go thou to no counselle ;
 That longes to the, with that thow melle.
 Scorne not the pore, ne hurte no man ;
 Lerne of hym that the teche can.
 And at the tabylle loke thou make goode chere.
 Loke thou rownde [whisper] not in no mannys ere.'
 ('The Babees Book.')

[Answer *any one* of the remaining Questions.]

4. 'A Latin word, adopted in Old English or brought in through French, has sometimes been reintroduced at a later period directly from the Latin.' Quote *six* pairs of words as examples.

5. Quote *six* pairs of words that are the same in form, differing in accent only, and say what the distinction is in each case.

6. When is *the* an Adverb? Write *three* sentences as examples. How is this use of the word accounted for?

PERIODICAL TESTS FOLLOWING THE SCHEMES OF WORK PROPOSED IN THE PREFACE.

FIRST SERIES.

*The passages for analysis are taken from papers set in Oxford and Cambridge
Local Examinations.*

I.

1. Analyse :

‘When a horseman, who had been sent to reconnoitre, reported that he had seen several Spartans *outside* the wall, some *amusing* themselves with gymnastic exercises and *others* combing their long hair, Xerxes was greatly astonished, and asked *what this* madness might mean.’

2. Parse the words italicised.

3. Show that the letter *a* represents several simple or elementary sounds in English. What single letters in our alphabet represent compound sounds ?

4. What do you understand by accent, diphthong, consonant, vowel, sibilant, orthography, syntax ?

II.

1. Analyse :

‘He admitted the advisability of *deferring* for the *present* the further consideration of the question, and assured me *that*, although *pressed* by the French Government for an answer to

the proposal they *had made*, he would not enter into *any* arrangement until he had consulted us.'

2. Parse fully the words italicised.

3. Give instances of obsolete ways of forming the plural of nouns in English. How was it that they became obsolete? Write down the plurals of *chief*, *half*, *son-in-law*, *trout*, *chimney*, *negro*, *man-servant*, *terminus*, *caucus*. Mention three nouns of which the plural form has a different meaning from that of the singular.

4. State and illustrate the rules for the formation of the possessive case of Nouns, singular and plural.

III.

1. Analyse :

'*Clysdale* ! as thy romantic vales I leave
And *bid farewell* to each retiring hill,
Where *musings* memory seems to linger still,
Tracing the broad, bright landscape ; much I grieve
That, *mingled* with the toiling crowd, no *more*
I *may* return thy varied *views* to mark.'

2. Parse the words italicised.

3. Quote, or make, one or more sentences to illustrate the use of an adjective (*a*) as an epithet ; (*b*) as a predicate ; (*c*) as an abstract noun. Explain the uses of *the* and *a* in the following phrases : (1) 'The more the merrier ; (2) 'Twice a day ;

(3) 'Oft on a plot of rising ground
I hear the far-off curfew sound.'

4. On what principle would you classify adjectives? Illustrate your answer by examples. Comment on the forms : *golden*, *nearer*, *regal*, *sixty*, *both*. Point out the difference in meaning between (*a*) 'later' and 'latter' ; (*b*) 'elder' and 'older' ; (*c*) 'further' and 'farther.' Account for the 'th' in 'further' and in 'farther.'

IV.

1. Analyse :

‘ *That we would do*

We *should* do when we would ; for this *would* changes
And hath abatements and delays *as* many
As there are tongues, are *hands*, are accidents ;
And then this should is like a *spendthrift* sigh,
That hurts by *easing*.’

2. Parse the words italicised.

3. To what class would you assign each of the following pronouns?—*myself*, *his*, *hers*, *every*, *which*. Write notes on the history of these words, and state the conditions under which the last two are now used.

4. When the words *either*, *such*, *one*, *as*, are used as pronouns, to what classes do they severally belong? Write down one example of the pronominal use of *as*. Parse the words italicised in : ‘ Get *you* home ’ ; ‘ He did it *himself* ’ ; ‘ There is none *but* knows *such* a lovely song.’

V.

1. Analyse :

‘ As when a lion hath in fight o’erborne
A tuskéd boar, when on the mountain top
They two have met, in all their pride of strength,
Both parched with thirst, around a scanty spring ;
And, *vanquished* by the lion’s force, the boar
Hath yielded, *gasping* ; so Menœtius’ son,
Great *deeds achieved*, at length beneath the spear
Of noble Hector yielded up his life.’

2. Parse the words italicised.

3. Distinguish the terms Transitive, Intransitive, Active, Passive. State which of these terms you would apply to the verbs in the following sentences respectively, and point out any

peculiarities in their use: *they are arrived*; *they ran a race*; *he overeats himself*; *the book is selling well*; *he swam the river*; *he lay down*.

4. When is the subjunctive mood used? In what tenses and persons are there special forms for the subjunctive in English?

VI.

1. Analyse:

‘The heart is hard in nature and unfit
For human fellowship, *as* being void
Of sympathy, and therefore dead *alike*
To love and friendship *both*, *that* is not pleased
With sight of animals *enjoying* life,
Nor feels their happiness *augment* his own.’

2. Parse the words italicised.

3. Give the past tense and past participle of each of the following verbs, and state which of them are weak: *weep*, *begin*, *blow*, *beseech*, *catch*, *ring*, *shut*, *sit*, *tear*, *wring*.

4. Give examples of English Past Participles which are formed by obsolete processes. Comment on the forms of the Past Participles: *done*, *drunk*, *beaten*, *made*, *wrought*, *bereft*.

VII.

1. Analyse:

‘*Essential* honour *must* be in a friend,
Not *such* as every breath fans to and fro;
But, *born* within, is its own judge and end,
And *dares* not sin, though *sure* that none *should* know.’

2. Parse the words italicized.

3. Distinguish between the uses of *shall* and *will*. Give a list of the strong-weak or preterite-present verbs. Account for the ‘l’ in ‘could.’

4. Write down three sentences in which the word ‘walking’

is used as a participle, an adjective, and a verbal noun respectively.

What do you know about the history of the verb *ought*?

Conjugate in full the verb *may*.

Illustrate the uses of *do* (a) as an Auxiliary, (b) as a Notional Verb.

VIII.

1. Analyse :

‘And *what* (is) the people *but* a herd confused—

A miscellaneous *rabble*—who *extol*

Things vulgar, and, well weigh’d, scarce *worth* the *praise*?

They praise and they admire they know not what,

And know not whom, *but* as one leads the other.’

2. Parse the words italicised.

3. What is an Adverb? Mention three adverbs each derived from a different case-ending of nouns or adjectives, and six derived from pronominal forms. What may be said to justify the remark that ‘all parts of speech may become adverbial’?

4. Distinguish between Simple and Conjunctive Adverbs. Parse the words italicised : ‘I had *but* one house, *as* you know ; *since then* I have bought another. *When* you are established in the house *where* you intend to reside, I will call on you, *if* I may.’

IX.

1. Analyse :

‘Long *time* in even scale

The battle hung ; *till* Satan, who that day

Prodigious power had shown, and *met* in arms

No equal, *ranging* through the dire attack

Of *fighting* seraphim confused, at *length*

Saw *where* the sword of Michael smote, and felled

Squadrons at once.’

2. Parse the words italicised.

3. Paraphrase the meanings of the prepositions in (a) Have it ready *by* to-morrow ; (b) I shall do my duty *by* him ; (c) South *by* West ; (d) He married *for* love ; (e) *For* all his efforts, he remained poor ; (f) The soldiers were *under* arms ; *at* the word of command they stood *at* attention.

4. Name the divisions and subdivisions in which conjunctions are arranged. What do you know of the origin of *but*, *along*, *because*, *than* ?

X.

1. Construct three complex sentences containing as their subordinate clause the words *when the accident happened*, as a noun clause, an adjective clause, and an adverbial clause respectively. Enlarge the subject of the first principal clause in at least three different ways.

2. Give sentences to illustrate the different uses of *but*, *for*, *that*, specifying the part of speech of the word in each case.

3. Make notes on the etymology of : *brimstone*, *brougham*, *conceited*, *guinea*, *drawing-room*, *gossip*, *knave*, *nostril*, *panic*, *posthumous*, *tantalise*.

4. What is a compound ? Show that each of the following words is a compound : *barn*, *gospel*, *hussy*, *steward*, *orchard*, *stirrup*, *world*.

XI.]

1. Analyse :

It was the season, *when* through all the land
The merle and mavis build, and *building* sing
Those lovely lyrics, *written* by His hand,
Whom Saxon Cædmon calls the Blithe-heart King ;
When on the boughs the purple buds expand,
The banners of the vanguard of the spring.

2. Parse the words italicised.

3. Explain the force of the suffixes in *gamesome*, *piece-meal*,

damsel, shorten, whitish ; and give the diminutives of *duck, hill, Peter, Charles, cock, sack, spade*.

4. Explain the force of the suffixes and of the prefixes in the following words : *farthing, mishap, spinster, foremost, unwise, unwind, kingdom, behead, English, thirsty, gainsay, withstand*.

XII.

1. Analyse :

He *who* sits from day to day,
 Where the prisoned lark is hung,
Heedless of its loudest lay,
Hardly knows *that* it has sung.

2. Parse the words italicised.

3. Write sentences containing the adjectives *like* and *worth*, and parse the nouns which immediately follow them.

4. Explain with examples the force of the following *foreign* prefixes : *a, un, dia, mis, ob, se, para* ; and of the following affixes : *ous, ule, tor*. What are the diminutives of *rose, part, lance, stream* ?

5. Write five dissyllables which are verbs or nouns, according as the accent is on the latter or the former syllable.

SECOND SERIES.

The passages for analysis are taken from Wordsworth's poems.

I.

1. Analyse :

‘ Think you, ’mid all this mighty sum
Of things for ever speaking,
That nothing of itself will come,
But we must still be seeking !’

(‘Expostulation and Reply.’)

2. Parse *think, all, speaking, must, that*.

3. Define : phonology, alphabet, diphthong, mute, labial, spirant, syllable, voiced ; and illustrate from the passage quoted above.

4. What are the chief imperfections in the English orthographical system ? Exemplify.

5. Define and exemplify : phrase, compound sentence, indirect object.

II.

1. Analyse :

‘ Proud thoughts that Image overawes,
Before it humbly let us pause,
And ask of Nature, from what cause
And by what rules
She trained her Burns to win applause
That shames the Schools.’

*(‘ Thoughts suggested near Burns’
residence.’)*

2. Parse the nouns in the above passage.
3. In what three ways is the feminine of nouns formed from the masculine in English? Comment on the forms: *vixen, drake, spinster, heroine, seamstress*.
4. Name the four divisions into which purely English nouns are divided according to the way in which they form their plurals. 'What nouns have no plural? Comment on the forms: *kine, deer, children, riches*.
5. Define and exemplify: nominative absolute, factitive predicate, retained object, ethic dative.

III.

1. Analyse:

'The day is come when I again repose
 Here, under this dark sycamore, and view
 These plots of cottage-ground, these orchard-tufts,
 Which at this season, with their unripe fruits,
 Are clad in one green hue, and lose themselves
 'Mid groves and copses.'

('Lines composed a few miles
 above Tintern Abbey.')

2. Parse fully all the adjectives in the passage.
3. Name the three classes of adjectives, and their subdivisions, with examples. What numeral adjectives are of Romance origin? Give the Old English forms of the first six cardinals.
4. How are adjectives compared? Comment on the forms *near, further, former, severer*. What adjectives do not admit of comparison?
5. What constructions are required with the noun *sort* and the adjective *every* respectively?

IV.

1. Analyse:

'Thus did we breast the ascent, and by myself
 Was nothing either seen or heard that checked
 Those musings or diverted, save that once

The shepherd's lurcher, who, among the crags
Had to his joy unearthed a hedgehog, teased
His coiled-up prey with barkings turbulent.'

(*The Excursion—Ascent of Snowdon.*)

2. Parse all the pronouns in this passage.
3. Name the relative pronouns. Distinguish the uses of 'who' and 'that' as pronouns. Quote examples of the use of 'as' and 'but' as relatives.
4. What do you know about the origin of the words *which*, *what*, *that*, *ought*, *every*? Write down the five classes of pronouns with their subdivisions.
5. What various relations can be expressed by the Possessive Case in Mod. E.?

V.

1. Analyse :

'Not chaos, not

The darkest pit of lowest Erebus,
Nor aught of blinder vacancy, scooped out
By help of dreams—can breed such fear and awe
As fall upon us often when we look
Into our minds, into the mind of man—
My haunt, and the main region of my song.'

(*Preface to 'The Excursion.'*)

2. Parse *ought*, *such*, *as*, *region*, *fall*.
3. Define and exemplify Passive Voice, Subjunctive Mood, Gerund. Parse each word ending in '-ing' in the following sentences :
'Darkling we went on our way, singing as we went; notwithstanding the falling rain and the whistling of the wind, the church-going bell could be heard.'
4. Give in tabular form the tense-forms of the first person passive of the verb 'lose.'
5. Construct sentences of which the subjects shall be respectively : *Bacon's 'Essays'*, *the congregation*, *you and I*, *you or I*, and explain the rule of syntax which you observe in each instance.

VI.

1. Analyse :

‘The Rainbow comes and goes,
 And lovely is the Rose ;
 The Moon doth with delight
 Look round her when the heavens are bare.
 Waters on a starry night
 Are beautiful and fair ;
 The sunshine is a glorious birth ;
 But yet I know, where’er I go,
 That there hath past away a glory from the earth.’
 (*‘Intimations of Immortality.’*)

2. Parse all the verbs in this stanza.

3. What are the differences between the weak and the strong conjugation of verbs? Which of the following verbs are strong, and why?—*do, tell, sing, give, sleep, buy, know, work, lay, have.*

4. How may (a) strong verbs, (b) weak verbs be classified? Illustrate each of the classes.

5. Write the last three lines of the stanza set for analysis as indirect speech depending on *He said that.*

VII.

1. Analyse :

‘There was a time when meadow, grove, and stream,
 The earth, and every common sight
 To me did seem
 Apparelled in celestial light,
 The glory and the freshness of a dream.
 It is not now as it hath been of yore—
 Turn wheresoe’er I may,
 By night or day,
 The things which I have seen I now can see no more.’
 (*‘Intimations of Immortality.’*)

2. Parse all the verbs in this stanza.

3. What is meant by an anomalous verb, a defective verb,

a strong-weak verb? By what other names is this last class known? Give examples of each class.

4. What are the Old English infinitives of *wot*, *can*, *ought*, *must*? Comment on the words italicised in (a) *Methinks* I have a mind to it; (b) Woe *worth* the hour; (c) Lion *hight*; (d) Him *listed* his magic wand to wave.

5. Rewrite the last four lines of the stanza set for analysis as oblique speech depending on *He was sure that*.

VIII.

1. Analyse :

‘Great God! I’d rather be

A Pagan suckled in a creed outworn :

So might I, standing on this pleasant lea,

Have glimpses that would make me less forlorn—

Have sight of Proteus rising from the sea,

Or hear old Triton blow his wreathèd horn.’

(‘*The World’s Ravages*.’)

2. Parse the words italicised in the sentences: (a) Thy soul was *like* a star; (b) ’Tis *hardly* worth the *pains*; (c) Ne’er saw I, *never* felt, a calm *so* deep.

3. Adverbs are classified (a) according to their syntactical force; (b) according to their meaning. Name the classes, and give sentences to illustrate your answer.

4. Adverbs are derived from (a) cases of nouns, (b) cases of adjectives, (c) cases of pronouns; and by composition from (a) nouns, (b) adjectives, (c) adverbs, (d) verbs. Give examples of adverbs so formed.

5. Give some rules for the position of adverbs.

IX.

1. Analyse :

‘Thou Soul that art the eternity of thought,

And givest to forms and images a breath

And everlasting motion, not in vain

By day or star-light thus from my first dawn
Of childhood didst thou intertwine for me
The passions that build up our human soul.'

(*'Influence of Natural Objects.'*)

2. Parse *that, images, and, first, build*.
3. What is the exact significance of each of the prepositions in this passage?
4. Define : subordinating conjunction, interjection. From what source do nearly all our prepositions, conjunctions, and interjections come? Make two sentences, one containing co-ordinating conjunctions, one a subordinating conjunction.
5. Mention some words with which a wrong preposition is often employed.

X.

1. Analyse :

'And when there came a pause
Of silence such as baffled his best skill,
Then sometimes, in that silence, while he hung
Listening, a gentle shock of mild surprise
Has carried far into his heart the voice
Of mountain-torrents.'

(*'There was a Boy.'*)

2. Parse *when, such, as, listening, far*.
3. Define a compound. Give four examples of compound adjectives, each formed in a different way. What are the effects of the addition of (a) one, (b) two syllables to a long monosyllable?
4. Give the derivation of each of the following words : *barn, gospel, icicle, mole, orchard, brimstone, world, lammas, stirrup, macadamised*.
5. What rules do you know for the use of the semi-colon?

XI.

1. Analyse :

'The stars of midnight shall be dear
To her ; and she shall lean her ear
In many a secret place,

Where rivulets dance their wayward round,
And beauty born of murmuring sound
Shall pass into her face.'

(*'Lucy.'*)

2. Parse *where, dance, round, born, murmuring*.

3. What is the significance of the Teutonic suffix in each of the following words?—*kinship, duckling, Wilson, golden, lengthen*. In each instance give two other suffixes of similar force.

4. Write down words containing the following Teutonic prefixes, and give the force of each prefix: *mis-, be-, for-, gain-, with-, to-*. To what various parts of speech is *un-* prefixed, and what is its significance in each case?

5. Re-write the passage set for analysis as reported speech depending on *He informed me*.

XII.

1. Analyse :

'How oft high service is performed within,
When all the external man is rude in show—
Not like a temple rich with pomp and gold,
But a mere mountain chapel that protects
Its simple worshippers from sun and shower.'

(*'The Prelude.'*)

2. Parse *how, performed, all, rude, like*.

3. Write down words (two in each case) containing the following prefixes; state in columns (*a*) the force of the prefix, (*b*) the language from which it is derived: *ab-, ante-, circum-, dis-, ob-, ultra-, amphi-, dia-, para-, syn-*.

4. Give five words containing Latin suffixes, and five containing Greek suffixes. Underline the suffix in each case, and state its meaning.

5. Explain and exemplify : metaphor, simile, tautology.

THIRD SERIES.

The passages for analysis are taken from Tennyson's poems.

I.

1. Analyse :

‘What time the mighty moon was gathering light,
 Love paced the thymy plots of Paradise,
 And all about him roll’d his lustrous eyes ;
 When, turning round a cassia, full in view,
 Death, walking all alone beneath a yew,
 And talking to himself, first met his sight :
 “ You must be gone,” said Death, “ these walks are mine.”’
 (*‘Love and Death.’*)

2. Define *rune*, *mute*. Write the second line of the above passage, using some phonetic notation.

3. Explain, with examples, what is meant by : Grimm’s Law, Verner’s Law, Apocope, Prosthesis, Metathesis.

4. What diphthongs are used in English? Classify the spirants.

5. Name the seven stocks of the Aryan language, and give a table showing the nearest relatives of English.

II.

1. Analyse :

‘Whether her business often call’d her from it,
 Or thro’ the want of what it needed most,
 Or means to pay the voice who best could tell
 What most it needed—howsoe’er it was,

After a lingering—ere she was aware—
 Like the caged bird escaping suddenly,
 The little innocent soul flitted away.'
 ('*Enoch Arden*.')

2. Parse *whether, most, lingering, like, escaping*.

3. Give a full account, with examples, of the ways of distinguishing gender in English. Comment on the words: *widower, marchioness, bridegroom, gander, lass*.

4. What rules are illustrated by the following plurals: *foxes, hoofs, mice, brethren, miasmata*? Comment on the forms: *eaves, wages, lords-justices, lady-day, witenagemote, Sunday, Tuesday*.

5. Name the chief dialects of O. E. Give one test by which the dialect of a Middle English work can be distinguished. From which dialect has the modern literary English sprung?

III.

1. Analyse:

'One rear'd a font of stone
 And drew, from butts of water on the slope,
 The fountain of the moment, playing, now
 A twisted snake, and now a rain of pearls,
 Or steep-up spout whereon the gilded ball
 Danced like a wisp.'

('*The Princess*.')

2. Parse *fountain, steep-up, spout, whereon, wisp*.

3. How are adjectives compared? Analyse the words: *worser, other, former, nearer, utmost*.

4. What numerals are of Romance origin? What adjectives are of English origin? Give the etymology of *twain, twelve, eleven, many, score, both, hundred*.

5. Pick out all the native words in the passage given for analysis, and state why you think them of English origin.

IV.

1. Analyse :

‘ Not once or twice in our rough island-story
 The path of duty was the way to glory.
 He that, ever following her commands,
 On with toil of heart and knees and hands
 Thro’ the long gorge to the far light, has won
 His path upward, and prevail’d,
 Shall find the toppling crags of Duty scaled—
 Are close upon the shining table-lands
 To which our God Himself is moon and sun.’
 (*‘ Ode on the Death of the Duke of Wellington.’*)

2. Parse *not, once, way, on, scaled.*

3. Give examples of each of the four divisions of Personal Pronouns. What other classes and sub-classes of pronouns are there? Decline the Old English pronoun *ðu*. Show that in Pronominal forms there are remains of inflexions denoting (*a*) the dative case, (*b*) the instrumental case, (*c*) the genitive, singular and plural, (*d*) the neuter gender.

4. Explain the origin of the forms : *its, ours, my, she, they, such, whose, which, as, each.*

5. How may the Celtic words in English be classified? Give two examples in each class.

V.

1. Analyse :

‘ Now, sometimes in my sorrow shut,
 Or breaking into song by fits,
 Alone, alone, to where he sits,
 The Shadow cloak’d from head to foot,
 Who keeps the keys of all the creeds,
 I wander, often falling lame,
 And looking back to whence I came,
 Or on to where the pathway leads.’
 (*‘ In Memoriam.’*)

2. Parse *breaking, shadow, came, to, where*.
3. Explain the terms Causative, Finite, Impersonal, Transitive, Subjunctive Mood, giving examples.
4. Define Present Participle, Gerund. How is it that they have been confused? Write a sentence containing at least five words ending in *-ing*, each having a different grammatical force. Write out the table of Tenses of the verb 'break' (third person active only).
5. Give examples of Scandinavian words found in English. What effects had the Scandinavian invasion on English Grammar?

VI.

1. Analyse :

'Friend, to be struck by the public foe,
Then to strike him and lay him low,
That were a public merit, far,
Whatever the Quaker holds, from sin ;
But the red life spilt for a private blow—
I swear to you, lawful and lawless war
Are scarcely even akin.'

(*'Maud.'*)

2. Parse *friend, that, were, whatever, akin*.
3. Classify (*a*) strong verbs, (*b*) weak verbs, with reference to their origin. Write down ten weak verbs that were once strong, and ten strong verbs that were once weak. Which is the easier task, and why?
4. What strong past participles are now used as adjectives? One is used as an adverb. Which is this? Account for the forms *told, bought, caught, fled*. What are the only strong verbs not of English origin?
5. Give examples of Latin words introduced into English (*a*) before the English left the Continent ; (*b*) during the Roman occupation ; (*c*) by the Roman missionaries.

VII.

1. Analyse :

'So Gareth past with joy ; but as the cur
 Pluckt from the cur he fights with, ere his cause
 Be cool'd by fighting, follows, being named,
 His owner, but remembers all, and growls
 Remembering ; so Sir Kay beside the door
 Muttered in scorn of Gareth, whom he used
 To harry and bustle.'

(*'Idylls of the King.'*)

2. Parse *fights, with, ere, fighting, remembering.*

3. Explain and exemplify the terms : substantive, anomalous, defective, strong-weak, auxiliary, as applied to verbs.

4. Name the preterite-present verbs. Distinguish the uses of 'shall' and 'will.' What do you know of the various uses 'do' (a) as a notional verb, (b) as an auxiliary ?

5. In what ways did Norman-French influence English Grammar ?

VIII.

1. Analyse :

'But as a man to whom a dreadful loss
 Falls in a far land and he knows it not,
 But coming back he learns it, and the loss
 So pains him that he sickens nigh to death ;
 So fared it with Geraint, who, being prick'd
 In combat with the follower of Limours,
 Bled underneath his armour secretly.'

(*'Idylls of the King.'*)

2. Parse 'so fared it with Geraint.'

3. Give instances of adverbs formed from (a) the genitive, (b) the dative, (c) the accusative case of nouns or adjectives. From what other parts of speech are adverbs derived ?

4. Give a list of pronominal adverbs. Comment on the form of the adverbs *fast, thus, not, off, may-be.*

5. What do you understand by the Renaissance? What effects had it on the English vocabulary and English spelling?

IX.

1. Analyse :

‘Far other was the song that once I heard
By this huge oak, sung nearly where we sit :
For here we met, some ten or twelve of us,
To chase a creature that was current then
In these wild woods—the hart with golden horns.’
(‘*Idylls of the King.*’)

2. Parse *other*, *nearly*, *sit*, *some*, *ten*, *to chase*, *hart*.

3. What is the exact force of each of the prepositions in the above passage? Give at least two other usages of each preposition.

4. From what parts of speech are (a) Prepositions, (b) Conjunctions, derived? Give examples. What do you know of the origin and the first meaning of the words *with*, *over*, *but*, *among*, *along*, *amid*, *since*, *or*, *else*, *alas*?

5. Give three words introduced into English from each of ten non-Teutonic languages.

X.

1. Analyse :

‘Me you call great : mine is the firmer seat,
The truer lance ; but there is many a youth
Now crescent, who will come to all I am
And overcome it, and in me there dwells
No greatness, save it be some far-off touch
Of greatness to know well I am not great.’
(‘*Idylls of the King.*’)

2. Parse *call*, *great*, *lance*, *save*, *be*, *to know*.

3. Explain and exemplify : inflexion, root, derivative, com-

pound, cognate, hybrid. What effects have (a) accent, (b) emphasis, had on English words?

4. Name the chief kinds of compounds in English. Give the derivation of the words *gospel*, *nostril*, *orchard*, *nightingale*, *handiwork*, *by-law*, *sand-blind*, *wanton*.

5. Give examples to illustrate why doublets are found in English.

XI.

1. Analyse :

‘ And she to whom she told her sins, or what
Her all but utter whiteness held for sin,
A man well-nigh a hundred winters old,
Spoke often with her of the Holy Grail,
A legend handed down thro’ five or six,
And each of these a hundred winters old,
From our Lord’s time.’

(‘ *The Holy Grail*.’)

2. Parse *told*, *what*, *all*, *but*, *man*, *each*.

3. What are the Teutonic suffixes forming (a) diminutives, (b) feminines? Write words containing the suffixes given. What do you know of the various origins of the Teutonic suffix ‘y’?

4. Comment on the etymology of the words *fallow*, *chaffer*, *knowledge*, *garlic*, *landscape*, *shamefaced*, *righteous*, *darkling*, *wheelwright*, *buxom*.

5. Quote (a) a Spenserian stanza, (b) a Heroic quatrain ; and name the author in each instance.

XII.

1. Analyse :

‘ I was bound to her ;
I could not free myself in honour—bound
Not by the sounded letter of the word,
But counter-pressures of the yielded hand,

That timorously and faintly echoed mine,
Quick blushes, the sweet dwelling of her eyes
Upon me when she thought I did not see.'

(*'The Sisters.'*)

2. Parse *mine*, *blushes*, *her*, *thought*, *see*.

3. What is the origin of the suffix 'y' in *copy*, *study*, *deputy*, *clemency*, *monarchy*, and of the suffix 'ous' in *righteous*, *wondrous*, *assiduous*, *copious*?

4. In what various forms are the Latin prepositions *ad*, *cum*, *ex*, *ultra*, found in compounds? What is the force of the prefix in each of the following words: *archangel*, *cataract*, *eulogy*, *hemisphere*, *perimeter*, *synopsis*?

5. Define the terms: antithesis, climax, epigram, hendiadys, paradox. Give examples composed by yourself.

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